

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I, No. 21.

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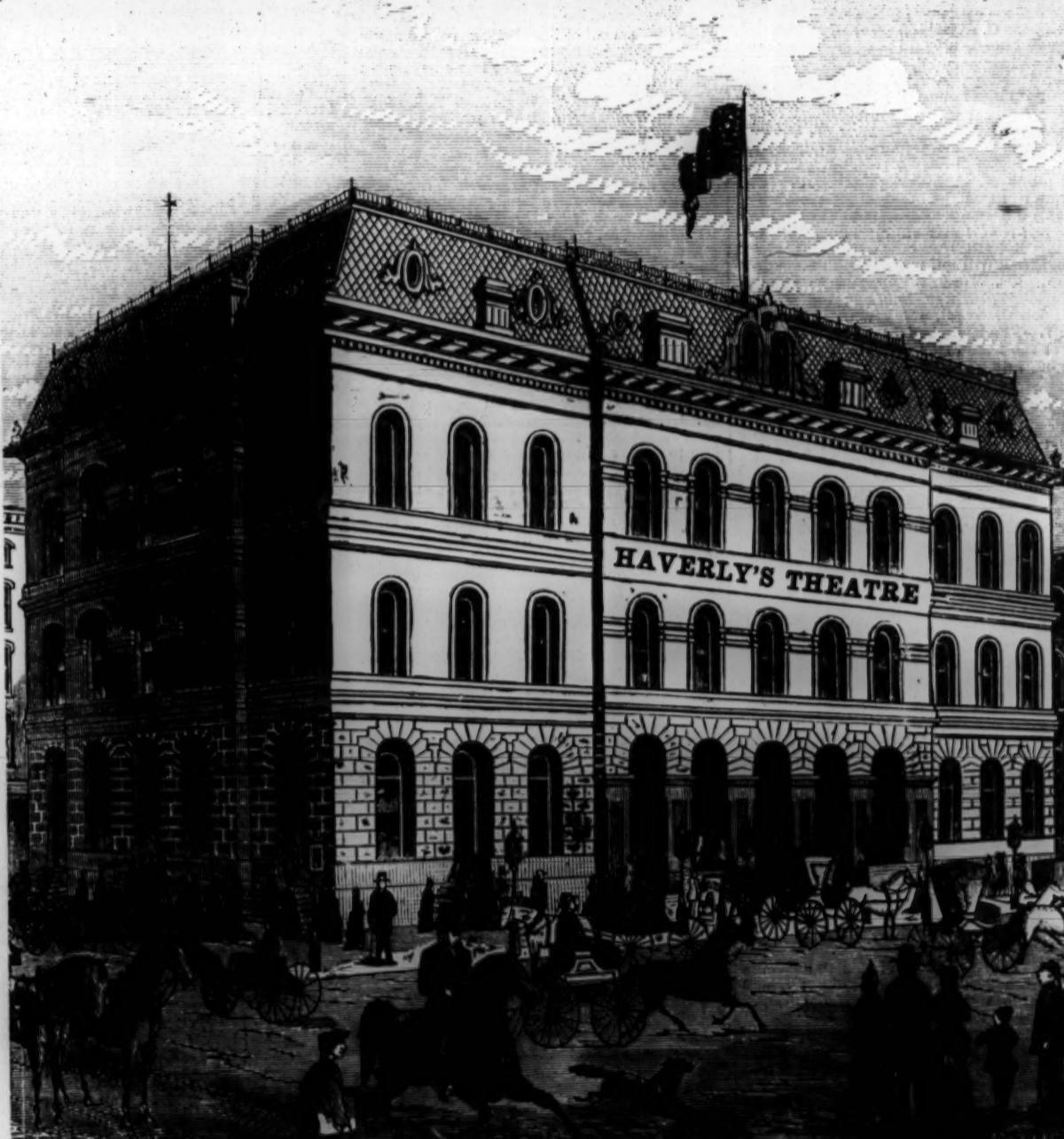
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DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Boston.

Business has not been very brisk during the past week. People have begun to turn their attention to summer sports in place of the drama. Another unfortunate week for the Howard is to be recorded. It opened but two nights of the week in Hardenbergh's new piece, *The Mirror*, thus proving our statement of last week (that the legitimate drama can not flourish in this place), the publishing of which caused the management to feel quite indignant with the writer. In a few moments' conversation, however, they were compelled to admit that this was not the place for the drama, but suited only for variety performances. This was our opinion, given in last week's issue, based upon a review of the past season. The day of the drama has undoubtedly gone by, and variety alone will thrive at the Howard. We were much surprised when we found that the management had taken our remark so much to heart. Of Mr. Hardenbergh's piece, *The Mirror*, which was a failure, nothing particular can be said. It is the same style as *Ten Nights in a Bar-Room* and *Hot-Corn Girl*—pieces which were virtually dead ten years ago. Mr. Hardenbergh played his part with much energy and judgment, and Mr. Buckley was extremely good in his business, although it is not just the line suited to display the abilities of this young actor. The rest of the company were very good. Taking it all in all, the piece was a good one, but it was too late in the season to bring out a new play and have it a success.

Tony Pastor opened for one week at this place on Monday night. The boys had been waiting for some time for a show which they could enjoy and they showed their appreciation by filling every part of the house, and meeting, with a hearty welcome, the familiar faces as they came before them. This verifies our statement that the Howard is not the place for the legitimate drama—that variety alone can flourish there.

Fred Stinson, manager of the Howard, is to have a benefit tendered him, 28th.

BOSTON MUSEUM.—Our Boys and the miniature Pinafare have been the attraction day and evening the past week. The Pinafare company have done the best of the two, however, crowds flocking to see the children and hear them sing. The Snowball, Sydney Grundy's three-act farcical comedy, was produced for the first time at the Museum, on Monday evening. The piece was well received and will probably be a success.

PARK.—The second week of *Engaged* has proved as successful as the first.

GAITY.—Joseph K. Eumet will remain one week more at this theatre. His engagement cannot be called a very successful one. Dolly Bidwell appears here June 2.

GLOBE.—Robson and Crane are nightly filling the house to overflowing, with the Comedy of Errors. Their performance of the two Dromios is too well known to require comment.

BOSTON.—Pinafare still continues its wonderful run at this place, Fatinitza in rehearsal.

Brooklyn.

PARK.—Haverly's Mastodon Minstrels, as was anticipated, proved a great success here last week. They remain another week, and on Monday evening played to such a house as promises their drawing power to continue.

The programme is entirely changed, and is even better than its predecessor, the principal features being the mammoth song-and-dance, "The Cotton Pickers," and a ludicrous after-piece, entitled, *Pea-Tea-Bar-None's*, which keeps the audience in a continual roar. Next week, Harrigan and Hart and combination, in their popular *Mulligan Guard Ball*. Wide-awake Manager Col. Sinn then presents the Miniature Pinafare co. (which is now playing at Wallack's) at matinees, and Ford's Adult co. in the evening.

ACADEMY OF MUSIC.—On Monday evening *Banker's Daughter*, by the Union Square co., under management of John P. Smith, was presented to a light but an appreciative audience. Aside from the long waits between the acts, consequent upon the changing of scenery, the performance was marked by an air of general completeness, the duel scene being especially good, and was loudly applauded by the audience. H. F. Daly assumed the part of John Strebello, and played exceedingly well. The balance of the characters were well sustained, and each received their full share of recognition. The play will be continued for one week.

Williamsburg, L. I.

NOVELTY.—The Union Square Theatre co. gave a delightful performance of *The Banker's Daughter* here last week. They were welcomed throughout by packed houses. Standing-room was at a premium after Tuesday night. The play was put on to the best advantage, most of the scenery being new. Messrs. Theall & Carton deserve much praise for their liberality and good taste. J. B. Polk gave a splendid performance of G. Washington Phipps. Frank Loizee done surprisingly well; he was strong and forcible as Count de Carejack. Harold Rutledge was fairly sustained by Waldon Ramsey. A. F. Houghton appeared rather awkward for a French art critic. Sara Jewett was very pleasing as the banker's daughter. Made Harrison has improved wonderfully; she plays Mrs. Brown to perfection. 49th, inauguration of Summer season. *Snowball* and *Delicate Ground* were produced to a small audience with the following in the cast: George Clarke, Linda Dietz, B. F. Ringgold, Charles Fisher, W. J. Leonard, Dora Goldthwaite, Lillian Cleves Clarke, and Pearl Eyttinge. 26th, under the management of W. Henderson of the Standard Theatre, New York, Pinafare, with Eva Mills as Josephine.

Philadelphia.

WALNUT.—George C. Boniface and comb, opened for one week at this theatre on Monday, in *The Soldier's Trust*. George Boniface assumed the role of Corporal Antoine, in which character he appeared at this theatre the past year, and then, as now, won the applause of very intelligent audiences. The troupe consists of C. L. Graves, C. C. Jordan, Thomas Chapman, G. C. Boniface, Jr., H. J. Holliday, Marie Clara Hastings, Pertie Harrison and Eva West. Opening house moderate. Monday next, G. Swayne Buckley in *Devotion*.

ARCH.—Mrs. John Drew ("the queen of comedy") is appearing this week, in old comedies, supported by a well and carefully selected company. Monday and Tuesday *The School for Scandal*. There is undoubtedly no better Lady Teazle on the stage than Mrs. Drew. Wednesday and Thurs-

day evenings *Wives as They Were and Maids as They Are*, Friday and Saturday evenings, *The Jealous Wife* and *Paul Pry*. In these comedies Mrs. Drew has already appeared before the public on various occasions, and one can never tire of seeing her. Next Monday Wardle and Barrymore combination.

PARK.—*Gilbert's Wicked World*, with Mr. and Mrs. Charles Walcot in the principal roles, is being performed this week. The scenery and costumes are very handsome, the latter having been made in Paris for Mr. Abbey of New York (who intended to produce this piece in that city). The other characters are filled by the Walnut Street Theatre company. This piece is preceded each evening by the comedy of *A Pretty Piece of Business*, 26th, Neil Burgess in *Widow Bedott*.

CHESTNUT.—Adele Belgarde opened at this theatre on Monday last to a fair house, appearing as Julia in *The Hunchback*. She is supported by Horace Wall's dramatic co. During the week she appears as Romeo, Pauline in *Lady of Lyons*, Rosalind in *As You Like It*, and as Hamlet, 26th, Mordant-Evans Dramatic co. June 2, Fatinitza.

NORTH BROAD.—Pinafare and Contrabandista are still popular at this theatre, and continue to draw excellent houses.

MUSEUM.—The original and immortal Dr. Simon M. Landis with his own tragic co., opened before a large house in Hamlet on Monday, and will undertake this tragedy the entire week, unless interrupted by the warm and usual reception accorded this great Shakespearean scholar. If he can outlive this week he will appear as Richard III. next Monday.

Chicago.

MAY 18.

MCVICKER'S.—The Wardle-Barrymore comb, have appeared in *Diplomacy* this week, and, I regret to say, to very small audiences. Mr. Barrymore was again Julian Beauclerc, and both looked and acted as well as when he first essayed the character upon this stage. No trace of the severe ordeal he has passed through was visible. 26th, the Summer season of light opera begins, with Pinafare by the New York Standard cast, excepting Eva Mills, who will be replaced by Marie Stone.

HAVERLY'S.—Uncle Sammey Colville has taken in the most money here this week, 19th, Lester Wallack opens here in *My Awful Dad*, instead of *Ours*, as was first intended.

HOODLEY'S.—Kate Claxton has played to very light business in Reade's *Double Marriage*. C. A. Stevenson is the only actor of any intelligence in the party. 19th, Pauline Markham's Pinafare co., 26th, Louise Pomeroy and co., in Adirondacks, which is certainly a breezy name for a play this warm weather.

ITEMS.—The Chicago Church Choir Pinafare open at Haverly's June 9.—Jno. Hinds' co., exploded at Madison, 12th.—Harry Hapgood plays W. T. Melville and a co. in Our Boarding-House at Joliet, 26th.—McKee Rankin will prosecute Kendall, the Iowa manager, who is performing *The Danites*.—Wardle and Barrymore have lost about \$10,000, and will not run a combination next season. Mr. Wardle is engaged to support McCullough.—Harry Pearson, old man of McVicker's late co., will benefit at Hooley's June 7.—Phil Simmonds, late business manager of the Diplomacy co., leaves them here, and goes into business in this city.

San Francisco.

MAY 12.

Dion Boucicault has come and gone—so has the election—one leaves a pleasant and happy recollection; the other a feeling of general gloom and sadness. Boucicault takes a nice penny or two back with him, besides other trophies not visible to the general public. The management of the California have no cause for complaint, because they have won considerable glory. They have kept even and possibly a trifle ahead on the engagement. But for the election week they would have realized a fine profit. The Davenport follows Dion, and the indications are very encouraging. Augustin Daly's popular play of *Pique*, that Jeffreys-Lewis caused to fail, will receive a new interpretation at the hands of the dashing Fanny. She reopens in Rosalind for two nights to get ready for *Pique*. She stays two weeks, unless the engagement is renewed at Baldwin's. She has a fine offer to go there, but thinks it hardly honorable to the California management, and unless some agreeable arrangement is effected between Barton, Hill, and Lawlor and McGuire, she will close on the 29th, and after an excursion with her sister Florence (who is here with her) to the California tropics, big trees, etc., will wend her way East to get ready for the Fall campaign. She will be followed at the California Theatre by Lawrence Barrett.

BUSH STREET.—Barney Macauley has come and, in the language of the author of *Uncle Dan'l*, he has "collared the whole gang." He has made a tremendous hit, and during the election week his business has been fine and constantly growing. He came quietly, unheralded, almost unannounced, but the sale of seats and steady increase shows how hard he has hit them. He plays three weeks more, to be followed by the Berger Family and Sol Smith Russell. Mr. Locke is getting up a Pinafare party, and I think that's what sent C. R. Gardner out here. The papers do not favor it, thinking Pinafare is N. G. I know little about it, but it seems as though there must be something in it from its success in the East.

BALDWIN'S.—The stock co. in *A Fast Family*—announced as "a great success from Wallack's." I do not remember to have seen it announced in any of the Eastern papers as a Wallackian success, but as Tom Maguire would not tell anything untrue, I suppose I have overlooked it. The Dramatic News correspondent sticks to Tom. Well, I think that's right. "Birds of a feather, you know." By the way, some of the principal professionals here say that it is getting disreputable to be seen with a copy of the *News* in their hands. You see all things right themselves. Strakosch is the only man here who has a good word to say for the *News*, and he is very quiet about it. Boucicault, Davenport, Joel, O'Neil, Fred Maeder—in fact, all the professionals have ceased reading it. Joe Murphy, Jim Kearne and Victoria Loftus still buy it, and say they don't care who knows that they read it. The Strakosch opera business, on the average, has been good. Thursday night Litta, as Lucia, to fearfully bad business; Aida to very big business. The subscribers, who put up \$2.50 a ticket for twenty, make a big kick because they expected more operas, but it is easier for the redoubtable May to repeat, and he does it. The next time they subscribe for an opera, why, they don't subscribe—thats all. Max talks Pinafare, and has Florence Davenport out here for Josephine, if he can make up the balance of the

cast. Cary wants to play Buttercup, and there the cast for the opera stops. I think he will do it one night to a big house.

METROPOLITAN TEMPLE.—Chas. E. Locke's Pinafare have announced their representations to commence a week from Wednesday.

ITEMS.—Leavitt and the Hyer Sisters are up in Oregon to bad business, while the Berger Family are there doing well.—Fanny Davenport has an offer from Fred Bent for that country, which I hear she has declined.—Fred Maeder is offered the stage management of the Bella Union for a year, which he is seriously considering.—A very pretty California actress went East this morning with Fanny Davenport's business in this city, and a glance at the newspapers shows at once that he has not forgotten his old-time ability.

Baltimore, Md.

HOLIDAY.—Manager Albaugh's benefit took place on Wednesday (14th), the programme opening with Ingmar, Mr. and Mrs. Albaugh playing the leading roles, supported by W. H. Boker, H. W. Charley, A. H. Canby, F. Connolly, Mrs. S. K. Chester, and others. The performance was very fair. This was followed by recitation, *The Blue and the Gray*, by S. K. Chester, after which Mr. Chester presented Manager Albaugh with a handsome cane from his employees. Then was given the trial scene from *Henry VIII*, Sophia Langdon Gilpin as Queen Katherine. This being her first appearance upon the stage, she did as well as could be expected of any novice, but it is great mistake for any one, no matter how much talent they may have, to make their debut in such a difficult role as this. George W. Howard as Sarah's Young Man, with Effie Johns as Sarah, received an enthusiastic reception. The Burlesque Pinafare concluded by the *Choral Society* of Baltimore.

ITEMS.—Manager Albaugh has done all that he could to elevate this theatre to a first-class place of amusement, giving first-rate attractions during the season, which has been a success on every way. Michael J. Lanigan, the actor, died here on the 16th, leaving a wife and two children. He appeared last at the Broad Street Theatre, Philadelphia, supporting Jefferson in *Rip*.

St. Louis.

OLYMPIC.—Of course all St. Louis theatregoers have, for a number of years, entertained a very strong desire to see Lester Wallack, and now that they have seen him, the desire to see more of him is greater. No other actor in America ever made a more instantaneous and lasting impression than Wallack did with the large and fashionable audiences that greeted him during the past week. The great faith heretofore placed in a New York judgment of a play, actor or actress, which was so badly shaken by the presentation of *Engaged* week before last, has been all the more firmly established by the appearance of Lester Wallack.

No ostentatious, no fulsome flattery, no gorgeous display of advertising, but the simple announcement of Lester Wallack as Hugh Chalco and Adonis Evergreen, caused in misapprehension, and we look for only the conventional, polished and artistic performance of all New York favorites. We were not prepared for the wonderful ease and grace with which he handles himself, nor the culture and refinement of the humor he invests his characters with; but when he came St. Louis was astonished, then delighted, then enthusiastic. It required some time for him to wear off the effect *Engaged* had made on his audience, and what he lacked in Hugh Chalco he more than supplied as Adonis Evergreen. The company supporting him was an excellent one, not a vestige of incompetency existing even in the minor characters.

ITEMS.—During Lester Wallack's pleading of an imaginary case, in the first act of *My Awful Dad* on Thursday night, a piece of stucco fell from the ceiling and struck a "baldy" in the parquette on the head. The complacency with which he gathered his hat and walked out set the audience wild. Mr. Wallack and Rosa Raud, who were on the stage at the time, seemed to enjoy the mishap equally as well as the audience. Mr. W. gives the stucco credit for producing as much merriment as himself. The play was particularly bright as *Hebe*, W. H. Lott, one of our best tenors, personated the sorrowful Ralph most acceptably. Several innovations, not by Gilbert and Sullivan, were introduced, such as ballads by each of the leading soloists, a drill by the Governor's Guard and an awkward squad, and were well received. A word should be said for the bevy of charming female relatives of Sir Joseph, and the numerous able seamens, thirty-five all told, who made an excellent chorus.

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class. Miss Belgarde is unknown in this part of the country, which is undoubtedly the reason she did not draw better. To say that the limited number who did attend were not pleased, would be unjust, as the lady possesses a degree of dramatic ability seldom seen in one so young. However, she appears to have aimed too high, and should she for the present content herself with roles a few rounds lower, success would probably follow in due time. This is the writer's intention. The support is good. The Willamsons, who have not been here in some two years, played 15th, 16th, and 17th—the same old plays. The audiences were moderate. This week—Josh Hart 20th and 21st, and Wilhelmi 22d, are the only dates positively filled. A Celebrated Case will not come this way as announced. The San Francisco Minstrels are booked.

ACADEMY OF MUSIC.—This cosy little theatre has recently been enlarged and improved, and was opened by the Rochester Opera Club, which gave, 19th, its seventh and last performance of Pinafore. Every seat was sold in advance for each performance. The Sartori Opera co., in concert, is booked for 20th.

CORINTHIAN ACADEMY OF MUSIC (formerly Corinthian Hall).—Extensive alterations are in progress, which will be completed about Sept. 1. Messrs. E. F. Benton (formerly manager of the Opera House) and Arthur Luetelhord have leased the house, and intend to do their best in endeavoring to furnish our city with something fine in the amusement line next season.

Newark, N. J.

GRAND OPERA HOUSE.—26th, Philadelphia Church Choir co. in Pinafore, 28th, Tom Moore Centennial oration by Felix G. De Fontaine; Maj. Downing's Ninth Regiment Band; W. J. Hill, tenor; Clementine Lazar, soprano; H. B. Bragin, baritone; Maud Morgan, harpist; J. Leonard Gray, Director.

NEWARK OPERA HOUSE.—The Mordaunt-Evans co. played a successful engagement of three nights last week in Engaged, and closed on 19th, with John Brougham's comedy, Playing with Fire. 20th and 21st, Saville Pinafore co.

Providence, R. I.

OPERA HOUSE.—Modjeska appeared 12th and 13th, before very large audiences, as Camille and Frou-Frou, and left with us a most pleasing impression. 19th and 20th, Eliza Weatherby's Frolics and Nat C. Goodwin in Hobbies. 26th, we are to have the Union Square co., "the original cast," in The Banker's Daughter.

LOW'S OPERA HOUSE.—Charlotte Thompson, supported by W. E. Sheridan, commences a four nights' engagement, 19th. The list of plays in which she will appear is—19th, Jane Eyre; 20th, Ingomar; 21st, Lady of Lyons; 22d, East Lynne. At Wednesday matinee Jane Eyre will be repeated, 26th and 27th, J. K. Emmet in his new version of Fritz.

Newport, R. I.

OPERA HOUSE.—Dollie Bidwell, under management of J. C. Myers, Monday evening in Only a Farmer's Daughter. The performance was good in every particular, and was witnessed by a small but appreciative audience.

ITEMS.—James Fisk, Baby Benson's father, has been tendered the leadership of the Newport Brass Band. He was leader of Washburn's Last Sensation Band for a long time.—Charles H. Thayer, comedian, was in town Saturday, arranging dates for election week.

Cleveland, O.

ECCLID AVENUE OPERA HOUSE.—Things theatrical have been decidedly dull for some time past, for some reason, and consequently but little to record in the way of news in that line. Not content with the nautical Pinafore as heretofore presented by professionals, who have afflicted the denizens of Cleveland with their puerile efforts, the home musical talent have taken the matter in hand, and propose to dish it up to us in a manner that has never been seen before; and therefore that much abused vessel will be launched for a final voyage at the Opera House, on the 19th, for a week's cruise, officiated and manned by a crew of eighty picked voices.

CHILLICOTHE, O.—Clough's Opera House: A mistake was made as regards the date of the Jane Coombs Engaged comb. They come May 29 instead of 16th, closing the season at the Opera House. Item: Manager Morris leaves for the East Monday next to secure his attractions for the Ohio circuit next season.

UTICA, N. Y.—Opera House: 20th, Wilhelmi in concert; 21st, Mary Anderson, as Parthenia in Ingomar; 26th, Josh Hart, Lotta under Manager Schoeffel came 13th, La Cigale, but failed to give satisfaction. The management claims that Lotta has never had a more successful season than the one just closed.

THE ACADEMY OF MUSIC.—The attendance at the performance of the Dickie Lingard comb., Monday and Tuesday, in Flutters, and Wednesday evening in Our Wives, was decidedly of the slim order. Adele Belgarde won many admirers, and her performances met with warm applause.

The Academy will be closed this week, the season being over, and will be generally refitted, repainted, and upholstered. A new drop curtain is to take the place of the one now in use, and new scenery and furniture added.

ST. JAMES HALL.—Wilhelmi, the famous violinist, is announced for Friday evening. He is to be assisted by Maximilian Vogrich, pianist, and Mrs. Mary Louise Swift, soprano. The California Minstrels 25th.

Miscellaneous.

MADISON, Wis.—Denman Thompson and company appeared at the Opera House the 15th in Joshua Whitecomb to a very large audience. Route: Freeport, Ill., 16th; Clinton, Iowa, 17th; Dubuque, 19th. Milton Nodles in The Phenix comes the 20th. John T. Hinds and company appeared the 10th in The Shaughraun to a poor house. They were also billed for the 12th, but the curtain was not raised. His manager, A. H. Winters, proving to be N. G., the troupe were in distress and compelled to cancel dates. Wm. Lloyd, leading man, raised a sum sufficient to pay bills here and take the company out of town. The manager was left to settle his own bill. The Wisconsin State Band Association held their next annual session on the 2d and 3d of June at Watertown. Madison boasts of one of the neatest and most comfortable opera houses in the West. Charles P. Moore is the gentlemanly agent.

SALEM, MASS.—Mechanic Hall: Henri Lescure's Opera co. played Pinafore and the like fury here, on the afternoon and evening of the 11th. The houses were small. M. Lescure was sick and did not appear. Léonard Galli sang his part, Ralph, in Pinafore; James A. Sturgis' Dick Deadeye was the boy, played character in the show. He has a magnificent voice, and got an encore every time he sang. J. E. Brandt and J. H. Burritt, as the Captain and Admiral, respectively, were very good. The lady (a Lescure) who played Josephine was

not good. She "gagged" the part unpleasantly, Jennie Yeanans as Buttercup was good.

JERSEY CITY, N. J.—Opera House: 14th to 17th, Mme. D'Esterre's refined (?) Female Minstrels gave their disgustingly vulgar exhibition. This troupe presents an excellent field of operations for Anthony Comstock and his society. 19th to 21st, J. H. Rowe appears in Queen's Evidence, recently produced at the Bowery Theatre. Mr. Budlong has leased the Opera House to Walter Edmunds from May 26th, for three months. Items: George the Count Joannes may be seen nearly every day sunning himself on Montgomery street. It is a question of dispute among his lady friends whether his wig and dyed moustache, or red necktie and gold decorations, are most to be admired.

VIRGINIA CITY, NEV.—Piper's Opera House: Last Saturday evening, 10th, Lawrence Barrett closed an engagement of fifteen nights. Beyond all question no theatrical artist has ever touched the popular pulse of the people of this city as Barrett has done. He played in Nevada City, Col., Monday, 12th, and Tuesday in Sacramento, where he began a week's engagement. Our home talent will give a grand testimonial concert 14th, to Mrs. Murtha Porteons, preparatory to her leaving for Europe, where she will spend several years in the cultivation of her voice.

PORSCHE, N. H.—Charlotte Thompson came on a return trip, played The Hunchback to a small house for the second time on 11th. Lillian Chandler and Eichberg Quartette of Boston, in vocal and instrumental concert; very small house, but first-class show, 13th. Laurent's Fifth Avenue Pinafore co., playing to a fair house. 17th, Norah Bartlett goes to Boston Theatre as Julia in The Hunchback. Eliza Weathersby has cancelled 26th.

INDIANAPOLIS, IND.—Opera House: The M'Lisa comb., with Annie Pixley as the star attraction, opened for a week, commencing as announced the 12th. The play was handsomely mounted and artistically enacted. No fault could possibly have been found with the entertainment, but it did not draw, and I am unable to place the reason. 22d, 23d, 24th, Engaged with the Jane Combs comb. Fanny Louise Buckingham will follow the week after.

GLOUCESTER, MASS.—Lev. Bryant's Louisiana Minstrels came 13th to very slim business, and gave the most miserable entertainment we ever had the misfortune to witness. Two of the company were taken sick and were unable to appear. This company breaks up at Amesbury, Mass., this week. Manager John S. Mounton will bring a company in a few days. Robert Spiller's Pinafore co. is booked for June 28.

AKRON, O.—Emerson's Minstrels appeared at the Academy of Music to a crowded and enthusiastic house. On Tuesday evening, Frank Mayo appeared in Davy Crockett to a fair audience. It was unfortunate that this combination followed so soon after Emerson, for it would otherwise have drawn better. The support was quite good. Mr. Mayo was ably supported by Miss Josephine Laurens. Nothing booked this week.

WASHINGTON, D. C.—Comique: The entire company closed 17th, and departed for Baltimore. Opening the Summer Garden on the 19th are: Louise Murio, Parker Sisters, Leonard and Moore, Hattie and Bennie Grinnell, Harry Bryant, Nellie Germon, Zoe Zenatti, Mine, Searles, Alice Fiske, Jake Budd, John Robinson, Fanny May and Billy Williams.

WASHINGTON, D. C.—Eva Mills of this city, with a portion of the original Standard (N. Y.) cast, in Pinafore three nights of last week—the lady as Josephine. The performance compared favorably with the best given in the city. Harry Ford will have a benefit 21st, when Pinafore will be given, with the whole season together.

PROVIDENCE, R. I.—Theatre Comique: So enchanting did The Tale of Enchantment prove that it is continued this week, 16th, William H. Shaw, the gentlemanly treasurer, had a fine benefit. William Shaw's friends are legion, and they were on hand last Friday night. The Austins, Harry Bennett, Livingstone and Melrose remain.

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ITEMS.—Remenay, the violinist, at Case Hall, 20th, to be followed by his illustrious conpeer, Wilhelmi, at the same place on the 24th. German theatrical performance at the Academy of Music on the 18th was well attended.

Buffalo, N. Y.

ACADEMY OF MUSIC.—The attendance at the performance of the Dickie Lingard comb., Monday and Tuesday, in Flutters, and Wednesday evening in Our Wives, was decidedly of the slim order. Adele Belgarde won many admirers, and her performances met with warm applause.

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TITUSVILLE, PA.—Emerson's Minstrels May 16, to a fair house. John W. Morton and Billy Emerson are favorites here. Sells Brothers' Circus shows here May 19.

WHEELING, W. VA.—Opera House: The Leonard Grover Comedy co., in Our Boarding House, 17th, for one night and matinee to moderate business.

ELMIRA, N. Y.—Frank Mayo in Davy Crockett, 17th, to fair business. This was Mr. Mayo's last appearance before sailing for Europe. Emerson's Minstrels, 21st.

LANCASTER, PA.—Nothing booked here.

CADIZ, O.—Music Hall: Selleck & Co.'s Fine Art entertainment 22d.

ATLANTA, GA.—Nothing doing and nothing booked.

Season of 1878-9—Resume.

On Saturday evening the regular season at Wallack's and at the Union Square closed. The "last nights" of Pinafore at the Standard and at the Broadway, of Fatinitza at the Fifth Avenue, and of Aimee at the Park are announced. Niblo's closed on the 10th; the Olympic on the 17th; the Madison Square on the 20th. The regular season is virtually over, and the Summer season begun. Below will be found the proceedings of the various New York Theatres during the season:

UNION SQUARE THEATRE.

August 12—Fanny Davenport in Olivia, six weeks' engagement.

Oct. 1—Opening of regular season. Mother and Son.

Nov. 30—Banker's Daughter.

April 13—Revival of Mother and Son for one night.

April 16—Lost Children.

May 17—Revival of Mother and Son for Mrs. Wilkins' benefit, and termination of regular season.

Summer season opened on Monday with Babes in the Wood.

The season was moderately successful. The Banker's Daughter made money for the management, Mother and Son barely cleared expenses, Olivia did badly, and Cazarau's Lost Children was a dismal failure. Mr. Palmer is ahead on the whole.

FIFTH AVENUE THEATRE.

August 29—Season opened with Mary Anderson in Ingomar.

Sept. 30—Modjeska opened in Camille for four weeks' engagement.

Nov. 5—Appearance of Edwin Booth in Hamlet, five weeks' engagement.

Dec. 12—Joseph Jefferson in Rip Van Winkle.

Jan. 6—Theatre closes and termination of Fiske-Harkins' management.

Jan. 23—Reopening and production of Dr. Clyde.

Feb. 10—H. M. S. Pinafore.

March 19—Thro' the Dark.

April 3—Revival of H. M. S. Pinafore.

April 23—Fatinitza.

Season closes in a couple of weeks.

WALLACK'S.

Sept. 2—Inauguration of the season and production of Clarissa Harlowe.

Sept. 21—Old comedy revivals—School for Scandal, Road to Ruin, Jealous Wife, and Rivals.

Nov. 16—Our Club.

Dec. 4—My Son.

Dec. 30—At Last.

Jan. 13—Ours.

Feb. 23—Spellbound.

March 10—A Scrap of Paper.

April 28—The Snowball.

May 17—Termination of the regular season.

Summer season inaugurated on Monday night with As You Like It.

BOOTH'S THEATRE.

Sept. 2—Genevieve Ward in Jane Shore, six weeks' engagement. Poor business.

Nov. 25—Maggie Gordon in That Lass o' Lowrie's. Bad business.

Dec. 2—Our American Cousin. Attendance light.

Dec. 9—Evangeline. Attendance moderate.

Jan. 27—Danites for two weeks. Attendance light.

Feb. 9—Mr. and Mrs. Dion Boucicault, under management of W. R. Deutsch in Irish drama, one week. Attendance large.

March 17—The Little Duke, under management of J. C. Duff. Attendance light.

April 12—Aimee in The Little Duke. Attendance light.

April 14, 15, and 16—House closed. Illness of Aimee.

April 16—Production of La Marjolaine. Attendance fair.

April 21—Les Cloches de Corneville. Attendance fair.

April 28—House closes.

STANDARD.

August 26—Open Verdict.

Sept. 6—The False Title.

Oct. 11—J. K. Emmet in Fritz.

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NEW YORK, MAY 24, 1879.

Amusements.

WALLACK'S THEATRE—As You Like It. UNION SQUARE—Babes in the Wood. LYCEUM THEATRE—H. M. S. Pinafore. STANDARD THEATRE—H. M. S. Pinafore. BROADWAY THEATRE—H. M. S. Pinafore. GLOBE THEATRE—Closed. PARK THEATRE—Aimee. FIFTH AVENUE THEATRE—Fatinitza. NILDO'S GARDEN THEATRE—Closed. GRAND OPERA HOUSE—Dion Boucicault. BOWERY THEATRE—Oliver Doud Byron. MADISON SQUARE THEATRE—Closed. OLYMPIC THEATRE—Closed. TONY PASTOR'S THEATRE—H. M. B. VENUS. HARRY MINER'S THEATRE—Variety. THEATRE COMIQUE—Variety. LONDON THEATRE—Variety. VOLKS GARDEN—Variety.

Dion Boucicault, Edwin Booth, E. A. Sothern, Lawrence Barrett, W. J. Florence, Fanny Davenport, Joseph Jefferson, Mary Anderson, Lester Wallack, Clara Morris, Sara Jewett, Frank Mayo, Doud Byron, Agnes Robertson, Augustin Daly, Col. Mapleson, Henry Abbey, Frank Chanfrau, Harrigan and Hart, Barton & Hill, Mrs. John Drew, J. H. Haverly, Charles E. Locke, R. M. Hooley, Poole and Donnelly, And reputable people generally.

Josh Hart, Archibald Carlyle Gordon, "Caz," Frank Hart, "Jim" Meade, Kenworthy Philip (?), Patrick J. Stanley McKenna, Leander Gilman Richardson, Midget A. Appleton, Franklin File, Laura, Starr Morrissey, Jac Aberle.

The dramatic season of 1878-79 is at end, and it becomes our duty to write its obituary. At Wallack's, the Olympic and the Union Square it closed on Saturday, and at the other theatres it is now rapidly approaching its end. Already the houses are fast being put in order for fresh novelties; Summer attractions are crowding upon us and the heavily trimmed furs and robes of melodrama have been doffed for the lighter and airier drapery appropriate to the sunshine and flowers—the life and light and gaiety of Summer. Even as we write, fair, winsome Rosalind roams knee deep amid the cool grasses and violets of the Forest of Ardenne, following the airy fancies of her own sweet will; and the Babes in the Wood of beauteous blondes are making Union Square ring with their infectious laughter.

The past season, on the whole, can hardly be pronounced brilliant—hardly indeed satisfactory, either as regards morality or art, as compared with many of its predecessors. Its very opening was inauspicious, being distinguished by no new plays, or promise of either new plays or new performers. Five ladies—four of them stars—assisted at its inauguration, and all five, by a curiously unhappy coincidence, came forward as High Priestesses of a venial and licentious type of art. At the Fifth Avenue Mme. MODJESKA depicted in all their offensiveness and ghastly realism the woes and sorrows, the frailties and death, of the courtesan Camille; at the Union Square FANNY DAVENPORT portrayed the seduction of Olivia; at the Broadway ADA CAVENDISH introduced us to a new and not improved type of Magdalen; at Wallack's ROSE COGHLAN gave sympathetic reflection to the harrowing woes of the luckless Clarissa Harlowe, and, with love beaming from her eyes, forgave the volatile Lovelace her ruin; while, to complete the quintette of unfortunates, GENEVIEVE WARD, with the assistance of a snow scene, thrilled the souls of the frequenters of Booth's by her expression of utter abnegation, remorse and despair, as the faithless wife of the London goldsmith and the abandoned mistress of the English King. Altogether the beginning of the present season was decidedly unsavory, and but for the timely and fortuitous appearance of some male stars would probably have gone on increasing in offensiveness and impurity. These masculine lumiaries who came to the rescue of their frail sisterhood were EMMET, with his graceful walk and his irresistible "Schneider, how you vas?" the versatile Knights and the very clever and popular WILLIAMSONS—all in German specialties; while DENMAN and BARNEY MACAULEY made

their appearance in home-spun, domestic plays of the old-fashioned type—dramas of the fireside and the hearth, full of a homely, wholesome flavor and giving honest and healthy expression to the passions and feelings, the dreams and aspirations, the happiness and sorrows of everyday life. These for a time saved the local drama from taking up its habitation in stews and bagnios, where the women were doing their best to locate it, and for so much, at any rate, Messrs. EMMET, THOMPSON & Co. deserve the thanks of the community.

But of one-character specialties, and even of native, domestic dramas, the variable public soon weary. It was only natural that when the novelty of the bagnio play had passed, the theatre-goer should long for more wholesome fare and turn with a feeling of relief to a different style of art, which, though not of the highest type, was still reputable and of a kind to be enjoyed and revisited by one's wife and children. But just as there is a monotony of vice, so there is a monotony of virtue, though fortunately the latter is unaccompanied by the feelings of disgust and dissatisfaction engendered by the uncleanliness of the other. So again the theatre-going public began to suffer from ennui, and by an odd chance, just as it was despairing of finding anything to its taste, in sails the good ship Pinafore with its easy-flowing melodies, its lively choruses, its taking songs, its sparkling humor, its good-natured satire and its abundance of innocent frolic and fun. The success of MESSRS. GILBERT and SULLIVAN's amusing operetta was instantaneous, and though over four months have passed since Pinafore sailed into New York with flying colors, she still maintains her ground, and the bunting, if less profuse than at first, is still fairly triumphant and fresh. The harvest reaped by our managers—and almost all of them have taken a turn at Pinafore—has been immense, and at several theatres it still continues to bring in money to the treasury. But its attractions are now on the wane, as well they might be. It has been rendered by grown-up people and children, by colored artists and white, by professionals and amateurs, by church choirs and regular stock companies, by burlesque troupes and variety singers, and now it is hard to see what further variety can be tried, unless a company of policemen and their wives be organized, with Captain WILLIAMS as Dead-eye.

So far we have dealt only with the moral and esthetic aspects of the season; a word or two remain to be said as to the financial side of the question, and it is gratifying to think that, with very few exceptions, our theatres have done good business. This is all the more satisfactory when we bear in mind the depressed state of trade, the greater number of places of amusement as compared with previous seasons, and the extraordinary amount of money and patronage lavished on "pedestrian" entertainments. These last have formed quite a unique and unprecedented feature of the season, and must have diverted from theatrical treasures a very large amount of money. There are not wanting signs, however, that pedestrianism, as a money-drawing attraction, has had its day, and that, as legs go out, heads will resume their old, almost exclusive, and undisputed sway.

As not infrequently happens, and as indeed is only natural, the last phase of the season has proved worse than the first—financially as well as aesthetically, as several of our leading managers can testify to their cost. After enjoying a brilliantly successful run, The Banker's Daughter was withdrawn to give place to a heterogeneous melange of incident and spectacle, called Lost Children, but in spite of the most lavish outlay this spasmodic attempt to revive a bastard species of realistic drama has proved a dismal failure. At the Olympic again, L'ASSEMOMOIR has been hardly more successful, its realistic horrors and repulsive hideousness having failed to draw; as was also, by-the-way, East Lynne, another painful piece, at the Grand Opera House. These have all proved failures, nor, however we may and do sympathize with the managers in their monetary losses, can we, having regard to the interests of the public and art, regret the fact. It is only appropriate that a season which came in as a Camille should go out as a Silenus.

As regards the prospects of the Summer season now commencing, we cannot speak hopefully. As You Like It at Wallack's is, of course, a brilliant exception, but we fear it will remain that. The Summer attractions threaten all to be of the voluptuous order, in which art is sacrificed to nature of a shapely but purely fleshly order, and intellect is subordinated to spangles and skin-tights. At the same time there are worse types of performances than these, and if the tuneful sirens and shapely blondes who threaten to crowd the stage, only restrain their chic and abandon within proper limits—lengthen their skirts and shorten their dia-

logues—we may have a fairly successful and reputable run of amusement such as it is.

Next year, on the other hand, promises decidedly well; apropos of which, by-the-way, who does not see that the fallow Winter of '79 means a big harvest in 1880? We trust it will prove so, and at present everything promises that way. NEILSON is coming back to delight us with her bewitching Juliet, and SOTHERN to tickle our midriffs with his Lord Dundreary. Our own native genius will find magnificent expression in the impersonations of MARY ANDERSON, CLARA MORRIS, FANNY DAVENPORT and others; while two additional stock theatres will supply additional attractions of a first-class kind. Then again there will be a mammoth spectacle at Niblo's in the Fall, and the Mapleson Troupe, greatly enlarged, with new stars and a strengthened orchestra, returns, while MAURICE GRAU brings PAOLO MARIE, CAPOUL and a complete French organization.

Finally, GILBERT and SULLIVAN promise another musical invasion, as they come over with a new operetta and complete scenery and company; and there is a chance of CARL ROSA bringing across his unrivaled English operatic troupe. Other attractions and fresh stars are also promised, and with the decadence of pedestrianism and a revival of trade, next Winter's dramatic season should be one of exceptional brilliancy and interest.

ATHERTON—The programme which Mr. A. M. Palmer circulates in the Union Square Theatre is a very ingenious article, but it has contained nothing of late so peculiar as the sketch of Alice Atherton, which is in the words following: "She made her first appearance on the stage at the Old National Theatre in Cincinnati, WHERE SHE WAS BORN, AT THE AGE OF TWO YEARS AND NINE MONTHS, playing, or rather BEING CARRIED ON for the baby-part, in The Sea of Ice, produced under the management of John Bates." It has remained for Mr. Palmer to announce in this most unique house-bill that the lady was born on the stage of the National theatre and born, too, "at the age of two years and nine months."

BORG—MESSRS. HENRY W. LONGFELLOW, GEORGE L. OSGOOD, JULIUS EICHBERG, EBEN TOURJEE, JOHN S. DWIGHT, JOHN K. PAIN, B. J. LANG, JOHN ORTH, G. LOOTS and CARL ZERRAH have signed the following letter of invitation to SELMA BORG of FINLAND, RUSSIA: "Having heard that in NEW YORK, PHILADELPHIA, and later in PROVIDENCE, you have presented with great success instrumental versions of the folk-songs, marches, dances and other national music of RUSSIAN FINLAND, the country of your birth, and that for this purpose you have conducted the orchestras in person, and having learned that you may be induced to give such a concert of FINNISH music in BOSTON, we heartily welcome you and commend your enterprise to the many lovers of the art in this vicinity." In response to this invitation Miss Borg has announced that she will give her orchestral concert of FINNISH music at the MUSIC HALL, BOSTON, on the evening of Friday, May 16.

—The farce which the Salsbury Troubadour party do at the San Francisco Minstrel Hall, is provocative of so much jollity that very few people probably give more than a passing thought to the comediette which precedes it. This is L. TREYRE SMITH'S rather dull dialogue of A Happy Pair. The wordy title was written for FARREN and MISS HERBERT, and was first played at the ST. JAMES THEATRE, LONDON, some eleven years ago. It has since been quite a favorite as a lever de rideau, and has engaged the talents of a good many clever people. In the present performance EDWIN PRICE, a very manly actor, plays MR. HONEYTON, and, although he plays it well, it is clearly out of his line. MR. PRICE is rather too frank and candid in his methods as an actor to be quite suited in this role. The Mrs. HONEYTON is ESTELLE MORTIMER, a young actress remembered here from a remarkably clever performance of LITTLE BUTTERCUP, the bumboat woman, at the LYCEUM THEATRE. Judging from her rendition of characters the lady should prove an acquisition on the METROPOLITAN stage. In MRS. HONEYTON she evinces a quality of dramatic cleverness which is as grateful as it is rare. INTELLIGENCE, FIRE, and SKILL—all these are shown. There is no absence of taste, though polish is wanting, and for the lack of that the performance is unplaced, rough. Miss MORTIMER is too pretty a woman and too clever an actress to be allowed to play out-side of NEW YORK another season.

—EMMA ABBOTT has reorganized the ENGLISH OPERA COMPANY for next season, engaging most of the principal artists, and adding others of equal reputations. The repertoire will include FAUST, MIGNON, PAUL and VIRGINIA, CARMEN, LUCIA, AIDA, and THE LOVERS OF VERONA, in addition to the older operas in which she has already sung. The company, which she will manage herself, with J. W. MORRISSEY as agent, comprises EMMA ABBOTT, MRS. SEGUN, MARIE STONE, ADELAIDE RANDALL, and WILLIAM CASTLE, TOM KARL, A. E. STODDARD, McDONALD, RYSE, and ED SEGUN.

—MATILDA SCOTT, who sang in THE SORCERER at the BROADWAY THEATRE, has located in DETROIT, and has made a year's engagement as soprano at GRACE CHURCH in that city.

PERSONAL.

HERON—Bijou Heron will probably return to this country with her father in September and enter a convent.

NEVILLE—Miss Charlotte Neville has been engaged to play OLIVER TWIST at HEUCK'S OPERA HOUSE, CINCINNATI.

DARGON—Augusta Dargon is in AUSTRALIA, and has found great favor with audiences at MELBOURNE and in other cities.

HARRISON—Alice Harrison will sail shortly for ENGLAND, where she intends to pass the SUMMER. Miss Harrison is a native of LONDON.

FILE—The time has arrived for this modern FRANKLIN to take his choice. His duties on the SUN and on some ONE'S paper are not at all compatible.

CHAPMAN—Miss Amy Chapman, the young lady who made so successful a debut at the PARK THEATRE, BOSTON, a few weeks ago, will star the coming season under the management of a very popular gentleman of BOSTON.

SARGENT—Kaintuck Harry is accused of engaging PHILIP as Mr. Boucicault's agent. This report probably accounts for the bad house at the GRAND OPERA on Monday. The business needs a fillup, not a PHILIP.

OUT-OF-TOWN—We beg to inform our OUT-OF-TOWN correspondents that, apart from the staleness of the subject, elaborate criticisms of PINAFORE are not just the thing for hot weather. The "propah capah" just now is to be brief in everything.

SCHOFIELD—J. C. Schofield, business manager of the FIFTH AVENUE THEATRE, has a benefit at that theatre to-morrow (Friday). Fatinitza will be presented. Mr. Schofield has shown himself in this, as in every position to which he has been called, a worthy, painstaking and popular gentleman, and we trust that the size of the audience may be commensurate with his deserts.

ROUGH—In SYRACUSE some time ago a drunken theatre-goer, on being arraigned in court, sang: "I'm called Little Butter Pop, dear little Butter Pop, though I could never tell why! What's my hotel-bill here?" The Judge said sternly that he would remit the \$5 fine if the man would go out of town with the Saville Pinafore party. The drunken man is said to have consented.

KATE FIELD—The London Hornet in writing about the INAGURAL FESTIVAL OF THE SHAKESPEARE MEMORIAL at STRATFORD-UPON-AVON, is ungallant enough to call Miss KATE FIELD a "petticoated knight-errant," and the "one recognized authority on Shakespeare." But, then, the same Cockney oracle sneers at BARRY SULLIVAN and MISS WALLIS as "a couple of obscure provincial players." And such is life!

COLE—Miss Clara Cole, late leading lady at HEUCK'S OPERA HOUSE, CINCINNATI, is quite recovered from a very serious illness, and is now able to resume the duties of her profession. It has been reported that Miss Cole lost her suit for two weeks' salary against the management of HEUCK'S. The lady, however, claims that she won the suit, but that she has not been able to recover the sum.

LINDE—Herman Linde, who will be remembered as having given some recitations of MACBETH at STEINWAY HALL four or five months since, has been engaged by Mrs. H. L. BATEMAN to play OTHELLO at the OPENING of SADDLER'S WELLS THEATRE, LONDON. In the advertisement, which Mr. Linde inserts in another column, the very flattering verdict on his performances by one of the most influential English papers appears.

TORRIANI—Buffalo Every Saturday: ANGELA TORRIANI, who is with the BELGRADE COMPANY at the ACADEMY this week, is a son of M. TORRIANI, the director of the NEW YORK CONSERVATORY OF MUSIC, and also a brother to the pianist, CARL TORRIANI. He is only in his 21st year, and has exhibited a splendid tenor voice, and an ability as an actor well worth the name. He is very bright, intellectually, and has much ambition, which he has developed to advantage, not only on the stage, but in instrumental music and composition.

CIRC.—Few kinds of business have declined more within 15 or 20 years than the business of conducting circuses. "DR." SPAULDING has retired and is living on a comfortable income at SAUGERTIES, ON THE HUDSON. YANKEE ROBINSON is an actor in WESTERN THEATRES. BEN MAGINLEY, TONY AND FRANK PASTOR, FORMERLY CLOWNS, ARE NOW IN THE VARIETY LINE. ANDREW HAIGHT, ONCE OWNER OF THE GREAT EASTERN CIRCUS, IS, OR WAS RECENTLY, AN INN-KEEPER IN CHICAGO. AMONG OTHER PROPRIETORS, JOSEPH CUSHING IS FARMING IN NEW HAMPSHIRE; J. M. NIXON IS DIRECTING A THEATRE IN THE NORTHWEST; MONTGOMERY QUEEN IS INTERESTED IN BROOKLYN STREET RAILWAYS; LEVI NORTH HAS WITHDRAWN TO PRIVATE LIFE ON LONG ISLAND; W. J. METCHEAR HAS A PUBLIC HOUSE IN PROVIDENCE, R. I.; EATON AND DANIEL STONE ARE OCCUPIED IN AGRICULTURAL PURSUITS IN NEW JERSEY; R. E. J. MILES IS A DRAMATIC MANAGER IN CINCINNATI; BURR ROBINSON IS LECTURING IN THE WEST, AND DAN RICE, AFTER MANY SUCCESSES AND FAILURES, IS BUILDING A FLOATING THEATRE FOR NAVIGATING THE MISSISSIPPI AND ITS TRIBUTARY RIVERS. P. T. BARNUM, FOREPAUGH, DAN ROBINSON, AND L. B. LENT ARE ALMOST THE ONLY OLD-TIME CIRCUS MEN LEFT IN THE SAWDUST AND TANBOARD FIELD.

—A CLEU RUMOR SAYS THAT SINCE CAZARAN'S QUARREL WITH HIS APOLLO, HE IS THOUGHT MORE OF BY THE UNION SQUARE COMPANY, SEVERAL OF WHOM BID HIM ADIEU ON SATURDAY NIGHT.

—MESSRS. BROWN & BARNES, THE WELL-KNOWN DRAMATIC AGENTS, HAVE DISSOLVED PARTNERSHIP.

J. A. BROWN, THE SHARPEST AGENT IN NEW YORK, CONTINUES THE BUSINESS.

HE WILL HAVE ASSOCIATED WITH HIM HARRY A. LEE, WHO RESUMES HIS OLD POSITION.

MR. BARNES MAY BE ENGAGED AS STAGE MANAGER AS FORMERLY.

BOTH GENTLEMEN HAVE THE BEST WISHES OF THE PROFESSION.

PROFESSIONAL DOINGS.

—UNCLE DICK HOOLEY OF CHICAGO IS IN TOWN.

—LES BRIGANDS WILL BE DONE AT THE PARK ON MONDAY.

—C. R. GARDNER RETURNS HERE FROM SAN FRANCISCO JUNE 15.

—AUGUSTIN DALY HAS ENGAGED HARRY HAWK FOR NEXT SEASON, BEGINNING SEPT. 3.

—LIMA TETTENBORN GOES TO SAN FRANCISCO TO PLAY A PROTRACTED ENGAGEMENT THERE.

—MAY DAVENPORT SUCCEEDS MARIE WAINWRIGHT AT THE BOSTON MUSEUM NEXT SEASON.

—FATINITZA WILL BE PRODUCED AT THE CHESTNUT STREET THEATRE, PHILADELPHIA, JUNE 29.

—FRED STINSON, MANAGER OF THE HOWARD ATHENAEUM, BOSTON, LOST HIS FATHER LAST WEEK.

—ARLIE GORDON IS SAID TO BE WRITING A PLAY FOR DR. S. M. LANDIS, THE PHILADELPHIA LUNATIC.

—MRS. JOHN SEFTON HAS DETERMINED TO TAKE UP HER PERMANENT RESIDENCE IN SAN FRANCISCO.

—T. W. DAVEY, MANAGER OF THE GRAND OPERA HOUSE, DETROIT, WAS IN TOWN ON MONDAY.

—JOHN GOODWIN JOINS THE AIMEE OPERA TRouPE THIS WEEK AS BUSINESS AGENT—HIS OLD POSITION.

—JOE K. EMMET CLOSES HIS VERY SUCCESSFUL SEASON ON THE 30TH. HE THEN GOES TO EUROPE.

—J. H. SURRIDGE, WHO HAS BEEN PERFORMING WITH KELLY & LEON'S MINSTRELS IN AUSTRALIA, IS IN TOWN.

—MISS STEVENSON, THE HEBE, HAS A BENEFIT AT THE BROADWAY TO-MORROW (FRIDAY) EVENING.

—HELEN COLEMAN APPEARS AT THE BOWERY THEATRE ON MONDAY, 20TH, IN THE DRAMA OF TRUE BLUE.

—WILLIAM McCOY'S BENEFIT AT THE GRAND OPERA HOUSE OCCURS ON FRIDAY, MAY 30, DECEMBER DAY.

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The Man with the Lantern.

A ludicrous story comes from the other side, in which a leading Parisian actress and a fat old gentleman played the tragic parts. One night, some time ago, the passengers of the night express train from Vienna to Berlin were aroused from their midnight nap by the piercing screams of the lady referred to, who shrieked at the top of her voice that there was "a murderer in the carriage." The passengers, who could get no other answer from her but a declaration that she was being stabbed with sharp instruments in several places, called the guard, who was informed by the terrified comedienne that needles were being inserted into her. She refused, however, to submit to an examination, and the guard was at his wits' end as to what to do, when the fat old gentleman beside her roared out, with a voice like a tortured bull, that he, too, was being cruelly pricked all over his legs. Fortunately the train was near a station, at which the guard gave orders to have it stopped, and the suffering pair were handed out, their companions following them, with no small curiosity, into the waiting-room. The gentleman was promptly examined, and six colossal leeches were discovered luxuriously feasting upon his leg. Meanwhile the fair comedienne had also been searched, and was so affected on discovering the cause of her pain that she swooned from fright and weakness, and had to be left behind in charge of a local doctor. It was subsequently discovered that one of the passengers had brought an insufficiently covered jar of these blood-suckers into the carriage.

The Pinafore rage still continues to maintain no little vitality and life in New York, and meanwhile what of vigor it has necessarily lost, has spread itself over the country—Pinafore scarfs and ties, Pinafore hats, and Pinafore articles of all descriptions are advertised all through the provinces, while in Atlantic City an enterprising caterer of eatables and drinks has opened a Pinafore restaurant, and in another town, whose name escapes me, a knight of the needle and groove shows his admiration of Messrs. Gilbert and Sullivan by advertising Pinafore pants.

"The Man with the Lantern" has been having a pretty hard time of it these last few days, owing to the character of the weather. It is not so much the direct heat of the sun itself—the solar rays—that one suffers from, as the closeness of the atmosphere, particularly when the skies are overcast with one uniform mass of dirty-gray clouds. But if it is warm outside, it is almost unbearable with indoors, especially in crowded theatres, which reminds me that in the Rotunda, Dublin, Charles Duval, when performing there some two years ago, kept his audience delightfully cool by the aid of an immense sort of Indian punkah attached to the roof. Could not something of the kind be introduced into our New York theatres? The contrivance is extremely simple, cheap, and easily worked, and I'm sure would be hailed with delight by thousands of par-boiled and half-suffocated play-goers. The Madison Square Theatre, from its peculiar construction, would do admirably for a place in which to make the experiment. Will its enterprising manager "steal" the hint to which he is thoroughly welcome?

I am particularly glad to hear of the brilliant success in London of another American operatic debutante, little Mlle. Marie Van Zandt, who appeared on the 7th inst. at Her Majesty's Theatre in the modest role of Zerlina in *Il Don Giovanni*. Unusual interest attached to the debut owing to Marie's mother being so well known in English and Italian opera, as well as to the fact that rumor spoke of her in the highest terms. Accordingly there was a large and critical house, whose sympathies the giddy debutante almost instantly enlisted by her charming presence, unaffected acting, admirable phrasing, and sweet, sympathetic voice. London critics, as a rule, are chary of their praise of young American singers, but in this case they have expressed extreme delight, and prophesied for Mlle. Van Zandt a brilliant career.

Readers of THE MIRROR will be glad to learn that Scovel, the tenor, who married the wealthy Miss Roosevelt of this city, and has since been pursuing his musical studies in Europe, has made a most successful debut at Brescia, Italy. Another American, Miss Lillian Norton, made her first appearance with him, and at the conclusion of the last act the house literally rose at them, and insisted in calling them out twelve times. The following morning a band came to the hotel and serenaded them, calling first for the tenor and then for the soprano. The street was filled, and when Mr. Scovel and Miss Norton made their appearance they received an Italian ovation with shouts of brava! brava! The next night the theatre was crowded from pit to gallery, and the enthusiasm was even greater than on the first night.

—Wallack and company are staying at the Grand Pacific Hotel during their present engagement in Chicago, where they opened at Haverly's on Monday with *Ours*. On Wednesday at the matinee, *My Leopold* was produced, and in the evening *My Awful Dad*.

—J. B. Booth opens his Masecommo House at Manchester for the season, June 16.

Wallack's "As You Like It."

Of all the great master's plays, *As You Like It* is surely the most joyous. Through its breezy sunshine and green leaves, its wealth of foliage and grasses "long and cool," there runs a perpetual ripple of laughter—low, sweet, and joyous as the spontaneous outpouring of some perfect-throated bird. Its delightful gaiety is infectious; the mere reading of it dispels care as the harping of the Sweet Singer of Israel drove Satan out of the heart of Saul. It should be read in summer, the reader reclining at his ease amid grass and flowers and moss, under the arched branches of wide-spreading beech or gnarled oak, above him the clear sky, and in his ears the song of birds and the sound of waters gently slipping under-ground making a dreamy accompaniment to the spirit of the text. There is about it, too, an old-world air of childish romance, of that golden age far back in the world's youth, when light-hearted shepherdesses tripped joyously over the forest glade, and shepherd boys piped "as if they should never grow old." For the care-worn, harassed, blasé man of these days, worn out and nerve-distracted by the high pressure and fever of this age of competition and telegraphs, Shakespeare's enchanting comedy has a rare and peculiar charm; lifting the reader out of himself, out of the bustle and confusion and nerve-irritating strife of Wall street and Broadway, into that ideal world of green fields and pleasant waters, of idyllic joyousness and repose, in which his wearied soul would find temporary rest.

The characters, again, are so delightfully outspoken and airy and free; distinct each one of them as a finely cut cameo, and yet so delicate within. Shakespeare, indeed, seems to have taken a special delight in the creation of Rosalind and Jaques, Touchstone and Celia, Orlando and Adam, and the rest of the immortal company; and their faces look out upon us from among the foliage and sunshine of Arden as freshly arch and beautiful to-day as they did three hundred years ago, and will do to the end of time. It is, therefore, with special delight that we hail a reful, conscientious and fairly successful presentation of the play,—we say "fairly successful," for it is impossible to conceive a perfect representation of a comedy and characters so airy and spiritual; and it was with keen feelings of anticipative pleasure that, in common with an audience that filled the house, we attended Wallack's on Monday evening to witness the initial production of *As You Like It*.

We would like to say we were not disappointed; that the presentation fully realized our anticipations, but we honestly cannot. There is so much merit in the performance, so many good points and evidences of minute care on the part of the manager to secure a perfect result, that we regret our inability to give it that praise which efforts so conscientious deserve though they could not command. But magnificent scenery, perfect appointments, charming music, and general excellence of acting on the part of the rest of the company, cannot atone for the want of a Rosalind; and that is exactly what *As You Like It* as produced at Wallack's lacks.

We have no wish to be severe upon Miss Cavendish. In many respects she is an admirable actress, uniting to a thorough knowledge of the resources of her art a pleasant presence and an expressive face. But she utterly lacks that dainty grace, that joyous, airy delicacy, that delightful spirituality and modest, unconscious innocence and sweetness of action and voice which are among the essential characteristics of Shakespeare's heroine. In emotional melodrama which calls for broad results and appeals to deep passion, Miss Cavendish is in her element, but for parts demanding delicacy of touch, refinement of feeling, and poetry of voice and action, she is quite unfit. And it is just here that her Rosalind so completely fails. As compared with the Rosalind of Shakespeare, Miss Cavendish's is a rough, hoydenish, peasant girl, who had got a hasty education—finishing off, as they call it—at some fashionable ladies' boarding school. Her manner is coarse, her movements are often clumsy and ungraceful, her acting is without spontaneity or coherence, her utterance is so "mouthing," indistinct, and hurried that half of her words are unintelligible, and she is destitute of the airy grace requisite for the successful rendition of the part. In a word, as we have said at the outset, she is not Rosalind, and without Rosalind it is as impossible to have *As You Like It* as it is to have Hamlet without the Prince.

Of the remaining artists we are glad to be able to speak more favorably. Miss Boniface makes a charming Celia, displaying an amount of naivete and grace, and of a kind that almost made us regret she had not attempted Rosalind. John Gilbert's Adam is probably as good as any to be found on either the American or English stage—if not, indeed, better—and requires no further commendation from us. Mr. Beckett's Touchstone, though wanting mirth and breadth, is fairly good; Mr. Warren made an excellent wrestler, while Mr. Weaver, as the Banished Duke, Mr. Robinson as Jaques—though lowering his voice too much at the end of his sentences; Mr. Wheelock as Orlando in spite of occasional stiffness, and, generally, the rest of the company, all gave faithful and acceptable renderings of their respective parts.

It only remains to repeat more fully what we have already indicated, that the scenery and general appointments are uniformly superb; indeed, the pieces are mounted as if Mr.

Wallack had meant to run it for a year. The music, too, was excellently delivered, Mr. Jas. Peakes distinguishing himself by his solos, and the choruses were rendered with a sweetness and precision that compelled several encores. It is only fair to add that Miss Cavendish was several times called before the curtain, and that the performance, generally, was warmly received. Not the least agreeable part of the entertainment, by the way, was the Shakespearean overture preceding the comedy, which was admirably rendered by the orchestra under the able direction of Herman Brode.

Arrah-Na-Pogue at the Grand Opera House.

On Monday evening Mr. Boucicault effected his return to the Grand Opera House, appearing for the first time at that theatre in his own excellent drama of *Arrah-Na-Pogue*. Mr. Boucicault has just completed a very prosperous season in San Francisco, and is appearing here under the immediate management of H. J. Sargent. *Arrah-Na-Pogue* is in many respects the best play he has written. Making perhaps less appeal to popular feelings than does the *Colleen Bawn*, and devoid, in a great measure, of the stage-craft and mother-wit which make *The Shaughraun*, it is a better and truer reflex of natural Irish life than either of these. There is about it an aroma of genuine sentiment, and a purity of pathos so real and hearty, that it is lifted above the plane of ordinary stage plays into an atmosphere of nobler things.

The busy brain, and deft, cunning hand of Mr. Boucicault have wrought from the flimsiest materials the most marvelous dramas of our life and times. But nowhere in his prodigious repertoire of three hundred acting plays has his skill and genius been so strikingly displayed as in his Irish dramas. His best work has been put into these. Here it is that he has lavished his brightest thoughts and noblest inspirations. Of them all *Arrah-Na-Pogue* is the gem. It will live to do its author honor, and to preserve his memory and his fame long after his pugnacious pieces and crisp, epigrammatic comedies have been forgotten. But who will there be to fitly represent his hero—the loyal, honest, trustful, the full-handed, open-hearted, noble Shaun? Who will there be to unite under the simplest of dramatic disguises all the honor, faith, love and devotion so fondly and ably drawn by Mr. Boucicault? Who will there be to convulse at one moment an audience with laughter, and at the next to melt it into tears, while interesting it all the time? None, we fear.

Mr. Boucicault has lost no jot of his excellence as Shaun. He plays it as well now as ever. It is indeed a noble pattern for our young actors, and one they can advantageously copy. It evoked on Monday night the same share of applause that a thoughtful audience with laughter, and at the next to melt it into tears, while interesting it all the time? None, we fear.

The support rendered was good. Miss Ellie Wilton gives a sweet, lovely impersonation of Arrah, Mr. Wilks a powerfully real performance of Michael Feeny, and Kate Rogers, radiant again, is seen as Fanny Power. John Brougham renews old recollections as Col. O'Grady, and was welcomed to the side of the compatriot. The full cast of the drama was as follows:

Shaun the Post.....	Mr. Boucicault
Col. O'Grady.....	John Brougham
Fanny Power.....	Katherine Rogers
Arrah-Na-Pogue.....	Ellie Wilton
Michael Feeny.....	Jos. A. Wilks
Beamish McToul.....	H. S. Duffield
Major Coffin.....	James Taylor
Secretary.....	L. F. Barrett
Winterbottom.....	F. Lamb
Sergeant.....	J. H. Wilder
Regan.....	I. Deveau
Oweny.....	Victor Donnelly
Kitty Walsh.....	Mrs. Sol Smith

The scenery was appropriate. Monday night's house was moderately good. Attendance improved on Tuesday. The fact that Mr. Boucicault is appearing under Sargent's management readily explains this. On the 2d of June *Engaged* will be played by the Park Theatre company, and will close the regular season at this house.

—F. W. Hofele, W. B. Murray and Maurice Pike were subpoenaed on Tuesday afternoon to testify in the Smith-Bennett murder case in Jersey City. Bennett testified that he was an actor, had played an engagement at the Fifth Avenue Theatre, under Mr. Daly's management; played at Mr. Fiske's theatre while Mary Anderson was there; played at the Broadway Theatre a few times; only had a "snap" engagement, found remuneration small. Strange to say the lawyers took no exception to the statement.

—On Saturday evening a spasmodic attempt was made by the police to enforce among the variety theatres of the East side the arbitrary and absolute law forbidding the sale of beer. The traffic was accordingly stopped, and the managers compelled at considerable expense to make some alterations dividing the bar-room from the theatre. Though giving the managers considerable annoyance it has not interfered materially with their business. There is no good reason for police interference, and it looks very much like a persecution, especially as Jac. Abel's "Tivoli" and similar dives were unmolested, and continued in full blast. The force which flouts a Williams should be more discreet.

—J. C. Myers has retired from the management of Dollie Bidwell's Only a Farmer's Daughter combination, and William E. Barnes is now playing them through the East.

Rice's Surprise Party at the Union Square.

Babes in the Wood is one of the very few really good pieces which failed in its original production at the late Josh Hart's theatre. But it was a good piece nevertheless, and under other auspices, or at any other house, would have made an immediate hit. It was afterward performed at the Grand Opera House and at the Park, and though the early novelty had worn away, it proved more attractive than when given at the ill-fated Eagle. On all these occasions it was done by the Colville troupe. It was accepted as a bright, popular and amusing burlesque, replete with current airs, terse slang, good jokes, and very funny "business."

On Monday evening the Rice Surprise Party, a pleasing organization with a strikingly good trademark, did the piece at the Union Square before an audience which did not quite fill all the seats, but encouraged largely in the standing-room.

The Rice Surprise Party achieved great success in San Francisco, and justly, but judging from Monday's performance it does not seem altogether likely to duplicate it in New York. The organization, from a strictly commercial and business point of view, is well chosen. It is just suited to make a profitable tour of the large cities of the country. For the New York market its excellencies are not so apparent. However, time must show, and it is not altogether impossible that the troupe may achieve here the same degree of success as attended its performances in other cities.

Mr. Willie Edouin and Marion Elmore resume their original parts of the Babes. Mr. Edouin, besides being an excellent dancer and thorough pantomimist, is a consummate comedian, and he is the life and spirit of the performance. Miss Elmore rolicks through the role of Sally as blithe as heretofore.

Alice Atherton plays the bold, bad man. Her singing is good. Her acting (in this part at least) is not. Marie Williams made it grotesque and attractive; Miss Atherton makes it staid and severe. One can well credit the advance this charming artiste has made toward performing some of the roles of the Rice repertoire, but she is not seen to fair advantage in Babes in the Wood.

Louise Searle, the prima-donna of the organization, is the Louise Franklin of Robinson Hall four or five years ago. She has been with the Hess Opera troupe since that time, and has developed into an excellent singer. She has a sweet voice, good presence, and acts intelligently. Her selections, notably "Good-bye, Sweetheart, Good-bye!" are reminiscent of her earlier exploits and experiences. Some new songs would be in fitter keeping with the surroundings. Miss Searle's youth, however, makes some amends for this, and she must be accepted as an improvement on Eme Roseau.

Lina Merville plays Prince Pretty Fellow, and Jennie Calef the Doctor. Harry Dixey as the Family Physician made endless fun by his grotesquerie, and, next to Edouin, is the feature of the male members of the cast. Marion Singer is unsuited to burlesque. She has a very excellent voice, which is heard to advantage in "The Man in the Moon is Looking," first made prominent by Alice Atherton.

Mr. Rice has imported from San Francisco two comedians, and we wish to speak of them particularly. A San Francisco comedian is, generally speaking, something of a character. One, at least, of Mr. Rice's selections is, at all events, unique. We allude to Mr. Louis Harrison. This gentleman is a most offensively bad actor. He seemed possessed with the idea that caricature is fun, and from this extraordinary proposition all his antics proceed. We have no one in the East like Harrison. No one, indeed, who begins to compare with him. He is unique. There may be worse comedians than Harrison, but they do not flourish in this section. The Golden Gate may appreciate him; New York will not. The gentleman means well enough, probably, but he performs badly. His Sir Rowland is very poor. W. A. Mestayer, who is popularly known as "Bill," is the other San Francisco comedian. He bears a good reputation as an actor, and, so far as we know, he deserves it. But his performance in Babes in the Wood gives no clue to the possession of the most ordinary talents, and he may be depended upon to appear to better advantage in the new burlesque.

In selecting his chorus, Mr. Rice has shown his wonted good judgment and good taste. The ladies are all pretty, and present a picture of physical development and grace which goes to make this party a Surprise party indeed. The best burlesque, given without handsome women, amounts to nothing. Their presence has often redeemed, in popular acceptance, a poor one.

The episode of Cock Robin's death was charmingly rendered by children. The music of the opera was well rendered. New York needs, this summer, just such light and airy entertainments as Mr. Rice's company is organized to give. Its repertoire includes William Gill's extravaganza, Horrors; Rice and Childs' Hiawatha; McNally and Smith's extravaganza, Revels, and the new French opera-bouffe, La Grande Casimir.

With good management and reasonable weather, the Rice troupe should draw to the Union Square for a month yet, houses quite as good as they have been bad with *Lost Children*.

—Horrors succeeds Babes in the Wood at the Union Square.

—Annie Pixley closes her engagement for the season in Chicago this week. She says that she is mighty glad she left California for the East, and will never live beyond the mountains again.

—Horace Wall has been putting all the recent attractions into the Chestnut Street Theatre, Philadelphia. Adele Belgrave is there this week. The Mordan-Evans co. comes on Monday.

—G. W. H. Griffin, the gentleman under whose popular and experienced management the Comique has been so prosperous this year, has a benefit at that theatre to-night (Thursday).

—Among the engagements already made by Ford for the Broad Street Theatre, Philadelphia, next season, are Joseph Jefferson, Edwin Booth, E. A. Sothern, and the Emma Abbott Opera troupe.

—The play of *Trix*, written by C. O. D. Gordon for Elsie Moore, will not be done at the Madison Square. It is announced vaguely for production next October, but as every one understands, this is a good way of "letting him down."

Alice Chandos sailed for Europe yesterday (Wednesday). She goes to London under a two months' engagement to create a Yankee dialect part in a new play, called *Foreign Relations*. She will return to New York by the middle of August.

—Theall & Carton close their regular season at the Novelty Theatre, Williamsburg, this week. They have played without exception the best line of attractions in America. Their summer season opens on Monday. The house has been very prosperous.

—New York is rapidly filling with actors, managers and agents. Judging from the very large number of professional cards which appear in *The Mirror* this week, of parties "at liberty," not many engagements have been effected for next year.

—On Sunday, June 1, the employes of the Metropolitan Printing Office will go on their second annual excursion up the Hudson to Iona Island. The committee have engaged a barge and steamboat. The price of the tickets, which are limited, is fifty cents.

—A new drama has made a great success in Copenhagen. The piece represents, in the most satirical manner, a party of financiers who have plans of a railway from St. Paul's to the moon. The London *Figaro* says that the work has been purchased by Lester Wallack.

—R. E. Stevens is to be connected with Simmonds & Brown's dramatic agency this summer. As he has a personal acquaintance with all the managers of the country, and has gained a knowledge which will be of great service in laying out routes during his tours as business manager, he should prove a valuable assistant.

—A comic drama called *The Strange Gentleman*, which Charles Dickens wrote when he was known as Boz, and which was played in September, 1836, when *Pickwick* had only reached its sixth monthly part, has been reprinted in London in fac-simile. The original edition is now rare, and as much as \$42 has been given for a copy of it.

—W. L. Allen, manager of the Opera House, Louisville, had a benefit in that city on Monday. Engaged was performed by the Jane Coombs company. Mr. Allen had printed on the reverse side of his programme: "I love you madly, passionately; I care to live but in your heart; I breathe but your love. But, business is business." (Over.)

—T. W. Davey, manager of the Detroit Opera House, has issued a circular concerning that theatre. He announces that arrangements have been made to have the theatre entirely refitted and re-decorated for the season of 1879 and 1880. Among the attractions playing there last season were Barrett, Fanny Davenport, Edwin Booth, Mary Anderson, McCullough, Janauscheck, Emmet, Hess Opera co., Haverly's Minstrels, and Crane and Robson.

—Mrs. Barney Williams was almost compelled to return to the stage, by the rigorous demands of her husband's family, who were legatees under his most kind and considerate will. His real estate had, like that of nearly everybody else, undergone very serious depreciation between the date of his will and the date of his death, but the legatees would not wait for the satisfaction of their claims, and hence a serious loss to the estate.

—J. C. Duff is organizing a comic opera company, with a view to producing the latest operas at McVicker's Theatre, Chicago, with a degree of excellence calculated to insure a paying season.

THE NEW YORK MIRROR.

London Correspondence.

JUNIOR GARRICK CLUB, LONDON, MAY 3, 1879.

There is really almost nothing to write about this week, things generally being particularly dull and quiet. Charles Reade meditates a presentation of *L'Assommoir*, and has gone to Paris in order to see it and judge of the probability as to its success in London. From what I learn, however, he is not quite satisfied with the play, and it is more than doubtful that he will produce it. It was rumored that Mr. Reade had cabled to Fechter to engage him for the leading male role, but that was not so. Reade and Fechter are good friends, but it would cost too much to take the redoubtable Charles—they are both Charles by-the-way—across the pond. Besides, we have got plenty of good men here not only ready and willing, but able to play the part.

I dare say you have heard by this time that Sullivan and Gilbert, inspired by the phenomenal success of *Pinafore* in the States, intend to take you by storm and personally "invade" you. The new operetta, from what I can learn, will be a great success. The plot is ingenious and lively; the dialogue is brisk and happy; and the motif is of that semi-satirical, mythological character in which the author of "*Bab Ballads*" delights. It is still a matter of doubt whether Mr. Sullivan goes across, as his provincial engagements may render that impossible; but Gilbert goes for certain, and has already booked a passage by the White Star Line for Wednesday, October 8.

To-day's *Figaro* gives a synopsis of the text of Colonel Mapleson's lease of your Academy of Music for 1879-80, which may prove of interest to your readers. Here it is, although the news may prove stale—a second edition of sending coals to Newcastle. If so, use your editorial discretion and cut it out.

"The season is to commence on the 20th October in each year, and is to last eleven weeks, with a supplementary season beginning in February. Two hundred seats are reserved to the stockholders, who agree to pay all the charges for lighting, heating, and cleaning. Mr. Mapleson's rent is \$402 a week, and he also agrees to place operas on the stage in an 'elegant' manner with first-class artists.

The stockholders also agree to relinquish their rights of entry on two nights in the season, the proceeds to go toward painting scenery. Altogether, the lease seems to be a very fair one for both sides."

Apropos of the "Colonel" I may add that a meeting was held last week of the supporters of the National Opera House on the Thames Embankment, at which Mapleson produced the receipt for the £1,500 (\$7,530) ground rent, and it was resolved to recommence the work as soon as possible. However, Her Majesty's Theatre, the finest opera house in England, will do very well for Mr. Mapleson in the interim, though it should not be forgotten that his lease of the Haymarket expires in 1891.

In my last, if I remember rightly, I mentioned that the Duke of Edinburgh had made his entree as "fiddler" at the Albert Hall, after an absence of some years. His Royal Highness did not score a success; his violin requiring so much tuning that its noble player has thought fit to retire from the scene of his violinistic non-successes. Accordingly his final appearance has been advertised for the 17th, when it is to be hoped his Royal Highness will have a bumper house. If what "everybody says" is correct, he needs it badly, although for myself I have serious doubts as to his success; the Duke being the most unpopular—I should perhaps say the only unpopular—member of the family.

On Tuesday evening last, Mlle. Zare Thalberg made her re-entree at Covent Garden and scored a brilliant success. Special interest attached to the performance, owing to the fact that it was looked upon as a crucial one; the manager, Gye, having asserted that Mlle. Thalberg had lost her voice, or, at any rate, was passee. Her magnificent singing made for her a triumphant vindication, and in the trying part of *Elvira* in *Ernani*, her voice was unanimously pronounced as fresh, clear and in as good order as ever it was. M. Maurel played the part of Charles V., and Sighor Gayarre was the Ernani.

The Stratford-on-Avon Memorial affair has proved a brilliant success. The theatre externally is not an ungraceful building, though its incompleteness mars its effect, and it stands in a situation more beautiful than has fallen to the lot of any theatre since the great structures of Athens and Syracuse looked out over the Aegean and the Mediterranean. Internally it is well arranged, and bids fair to be a very pretty little salle when it is decorated, though as yet it shines in the virgin purity of whitewash. A very tasteful drop, representing a progress of Queen Elizabeth to the Globe, or Blackfriars, has been painted by Beverly. The scenery and stage mounting, too, are tasteful and effective, the battlement scenes in *Hamlet* being really original and ingenious in design.

H. J. Byron is down for a new comedy at the Olympic, and F. C. Burnand is also scored for a new romantic drama, with which Fanny Josephs will open her season. Arthur Sketchley, novelist, dramatist, and creator of the famous "Mrs. Brown" of *Fun*, will shortly make his appearance as Falstaff in a representation of the first part of *King Henry IV*, to be given first at a matinee at the Gaiety Theatre. Although possessing considerable histrionic ability, and having some experience of the stage as an amateur, Arthur is too small a man to enact the role of the Brobdingnagian wit, which the late

Mark Lemon of *Punch* used to perform so well. At the same time it should be remembered that Phelps, who was about the same height as Sketchley, used to essay the part admirably; but then Phelps was a great actor. By the way, if I do not forget, Mr. Sketchley, on the strength of his English reputation as the creator of "Mrs. Brown," paid a flying visit to the States some seven or eight years ago with the intention of making a pile of money by lecturing; but your people, to Arthur's intense surprise and unconcealed disgust, had not heard of him—in fact, it was a race that knew neither Joseph nor Mrs. Potiphar—I mean "Mrs. Brown." So the whole thing was a fizzle; Arthur took an early steamer home, and gave relief to his wounded feelings by writing a book about American and American society which scandalized even us Cockneys by its gross indecency and exaggeration. When Arthur next visits the States, which I don't think he ever will, he will travel a la "Mrs. Brown" (I mean Queen Victoria)—what a curious slip of the pen!—incognito.

After much exploration of courts and alleys issuing out of the Strand, J. L. Toole has secured a favorable site for his new theatre, which will be erected with all possible expedition after the designs and under the superintendence of Mr. E. Thicke. The locality, now known—if it can be said to be known—as "Harvey's buildings," lies immediately behind the houses between Bedford and Agar streets, and is at present approached by an archway nearly facing Messrs. Coutts' Bank. The new house, which will probably be known as "Toole's Theatre," will stand on ground upward of one hundred feet in depth. Its size will be a little less than that of your Booth's; or, in the technical language of theatrical speculation, it will be "constructed to hold £200 (\$1,000)." Some improved modes of ventilation, including a "sliding roof," will be introduced by the architect.

One of the novel features of "Toole's Theatre" will be an open court something like what is seen in continental hotels, decorated with shrubs and flowers, and provided with chairs and tables for visitors desirous of taking light refreshments. Efforts will be made to get the new house completed by Christmas; but it is doubtful whether all will be ready for opening till early in the new year.

Mr. Albery, author of *Two Roses*, has been entrusted by Mrs. Bancroft with the task of adapting *Les Bourgeois de Pont-Arcy*, by M. Sardon, for representation at the Prince of Wales' Theatre, where this version will probably be produced in October next. This comedy was brought out with success at the Vaudeville Theatre in Paris in March of last year. After the author's custom, it presents an elaborate picture of society, rather arbitrarily combined with a dramatic story. The sketches of typical life in the aristocratic upper town, the thriving mercantile new town, and the humble lower town of the imaginary Pont-Arcy, yielded much pleasure to Parisian audiences, and though essentially French they may possibly furnish good material for our stage. The drama element, which represents a son as taking upon himself the disgraceful amour of a deceased father, and thus sparing the feelings of his mother at the expense of his intended bride, will necessarily require judicious handling. The admirable dramatic qualities of the fourth act may, however, atone for a rather artificial story. Mrs. John Wood, Mr. and Mrs. Hermann Vezin, and Miss Marion Terry have already been engaged to take part in the performance of this piece.

W. S. G.

Foreign Notes.

Leocq, the eminent composer, is convalescent.

Mapleson has scored a success in London, and Gye a comparative failure. It used generally to be the other way.

Gounod demands the modest sum of \$20,000 for his new opera, *Le Tribut de Zamora*, but refuses to permit Mapleson, Gye or Carl Rosa so much as to see the score.

Banlogue, F. C. Burnand's adaptation of the French comedy of *Niniche*, was presented at the Gaiety Theatre, London, April 30, with great success. All the nastiness of the original has been eliminated, and yet much of the fun retained.

Some of our readers will doubtless remember Senor Sarasate who, several years ago, made a name for himself in New York as a violinist. Accounts from London state that he recently performed at a concert of the Old Philharmonic Society there, but was pronounced by the critics to be not successful.

The plans have been completed for the rebuilding of the Theatre Royal, Glasgow (Scotland), recently burned to the ground. When finished, the theatre will be one of the handsomest and largest—if not, indeed, the largest in the United Kingdom. It is proposed to have an aquarium in connection with it where promenade concerts can be given.

Mrs. Fanny Foster, assisted by Clementine Lasar and Frederic Clark, gave a very charming entertainment on Friday night at Chickering Hall. Mrs. Foster won the hearts and the plaudits and spoiled the kid gloves of a large audience. She is a graceful elocutionist, and past-mistress of several styles of humor. Clementine Lasar is a good soprano. The attendance was good.

NEW YORK AMUSEMENTS.

Mme. Favart at the Park Theatre has proved unexpectedly attractive, and has been witnessed by the largest houses drawn by Aimee this season. In consequence of the popularity of the new opera, *The Brigands*, which was to have been done on Monday, was postponed. Aimee will appear to-night (Thursday) as Rose Michon in Offenbach's melodious and salacious opera bouffe, *La Jolie Parfumeuse*, supported by the full company. Her engagement is drawing to a close, as she appears at the Globe, Boston, on June 2. We see nothing to change in the opinion already expressed in these columns respecting the offensive immorality of Mme. Favart. The episode of the absence of old Pontsable is not merely suggestive—it is bestial. However, it does not fail of attraction, as the crowded houses at the Park show. Mme. Raphael, who created so poor an impression in *Le Petit Due*, has quite reversed it in Mme. Favart, and gives the role of Suzanne a very pleasing interpretation.

This is the last week of Gorman's Church Choir *Pinafore* troupe at the Broadway. As might have been expected, business has not been what it was during the first engagement. It is strange that a manager as smart and as experienced as Mr. Fulton, should make the mistake of interrupting one attraction to make way for another, and then resuming the first one. It worked badly in the case of the Knights, and no less in the matter of *Pinafore*. There can be no doubt, either, but that the connection of J. H. Meade with the Church Choir party has begun to hurt it. As long as his connection was not proclaimed it did no special harm, but when it came to be generally known (through his published notices) that he was the manager of this untarnished troupe of West Philadelphia unexceptionables, the illusion of the Church Choir began to vanish and there remained only the fact—a company of untried, untrained and ungainly bad amateurs, whose vocal powers made insufficient amends for their dramatic capacity. On Saturday evening John Gorman has a benefit, when Auld Lang Syne will be sung. The question naturally arises: Who is John Gorman, that he should have a benefit? It will probably be memorable only from the singing of Auld Lang Syne.

The Salsbury Troubadours have been doing an excellent business at the San Francisco Minstrel Hall with *The Brook*. The New York theatre-goer is seldom vouchsafed a neater, prettier or more delightful entertainment than *The Brook*. It is charming throughout. Some very injudicious and callow-minded person had gone to the pains of instituting a comparison between Nellie McHenry, the bright soubrette of the organization, and Lotta. Now this is very unjust to Nellie McHenry, for, despite her cleverness, her bonpoint and her vivacity, she is not comparable to Lotta—a lady without a peer in her own line. Miss McHenry sings fairly, she acts brightly, and she amuses greatly—but she is not Lotta. Miss Dingeon, who is entitled to the appellation of the vocalist of the troupe, was, not many years ago (three at most) playing very small parts in one of Augustin Daly's companies. She has a remarkable voice, rich, pure and flexible, and her rendering of the French, Spanish and German songs is admirable. Mr. Salsbury has toned down considerably since his last appearance in New York, and he is better for it. His present recitations are remarkably well done. John Webster and John Gourlay, who complete the troupe, are both very clever performers, and they add much to the attraction of *The Brook*. The scene used is by Gaspard Maeder, and is an excellent bit of artistic design and finish. *The Brook* is preceded by *A Happy Pair*, neatly acted by Edwin Price and Estelle Mortimer. Attendance has been unexpectedly, though not undeservedly, large. *The Brook* is the best dramatic entertainment now being offered to the New York public.

Fatinitsa continues to draw fairly at the Fifth Avenue. There is nothing new to record about it. The last nights are announced. —Niblo's, Booth's, the Globe and Olympic are closed. —The masterly interpretation of *Pinafore* at the Lyceum is doing but fairly, and the children in the afternoon not overwell. The final nights of Gilbert and Sullivan's opera are advertised at the Standard, where it has held the stage since January 15. Duff's profits are about \$28,000. Business has been light of late on account of the weather. —Steele Mackaye's theatre closed on Tuesday with a benefit to the manager.

Pay a Visit to Blooms'. All through the Summer professional people will more or less flock to the great metropolis to seek engagements, and to attend to other business. A very important matter will be the replenishing of wardrobes. We would direct the attention of the Profession to the advertisement of the Messrs. Bloom on our eighth page. And now the Sporting season is in full tide. The professional man and the amateur will find Blooms' the place to get an outfit that will both fit well and endure. The assortment at this reliable house is varied and complete, and the prices reflect competition.

Pay a Visit to Blooms'.

—Florence Moore plays Miss Sinclair in *The Boy Detective* with N. S. Wood, at the Jersey City Opera House next Monday.

The First Actress in Paris.

Two brave peasants in the banlieue possess, in Paris, a daughter who plays minor parts in a very small and not too respectable theatre.

This diva, with the voice of a peacock and the walk of a goose, dwells in the fastnesses of the Rue de Rennes.

Her good parents, naturally, are very proud of their offspring and say to everybody on all occasions:

"Our daughter is the first actress in Paris—the very first one."

And if any of the auditors seem astonished, the old man explains:

"Yes, sir, the first one after you leave the railroad station—on the left hand side of the street."

—Arthur Venner writing in the Boston Times says:—"There are people, I believe, who turn up their noses at *Pinafore*. What a satire on our musical culture, you know. But I hear that the author of the only American oratorio—one of the most profound students of music of the age—has been to hear it eight times; while a friend of his, a distinguished linguistic, philosophical, and historical scholar, and withal by no means ignorant of music, having gone once, remarked that he did not at all wonder at Professor X's enthusiasm."

—On Saturday afternoon George E. Tooker, manager of the Metropolitan Theatre, Newark, was arrested upon a warrant issued from the First District Court, and was held in \$200 bail. The complainant is Mr. Grabenheim, proprietor of the Showmen's Home, on Market street, Newark, whose allegation is that Tooker obtained board at the hotel for his wife and family upon representations which, when Tooker fell in arrears of \$90.20, could not be realized. Tooker was arrested in a restaurant by a constable. He acknowledges owing \$76.20.

—The new burial ground of the New York Lodge of Benevolent Order of Elks in the Evergreens Cemetery, in East New York, is to be dedicated on the afternoon of Sunday, June 1. The ground was purchased last December, and comprises six full burial lots, 60 by 40 feet in dimensions. It has been enclosed with granite posts and ornamental iron railings, and is to be embellished with a fine monument of granite, surmounted by a marble statue. It will be further ornamented with a life-size elk in bronze. The dedication exercises will begin at 3 o'clock. The members of the lodge will form in line at the Metropolitan Hotel, in East New York, and headed by a band of 25 pieces, will march to the cemetery. Part of the burial plot will be laid out in exact imitation of a lodge-room.

—Michael W. Lanagan, the actor, died in Baltimore on Friday, after a brief illness, aged forty-five. Mr. Lanagan was a native of New York and entered the profession early in life. He was a well-known actor of the legitimate school, and for the last twenty years he was with Manager J. T. Ford in Baltimore and Washington, playing "old men." In all his professional and personal relations Mr. Lanagan was a man of the utmost probity of character, and his record is absolutely stainless. There was a meeting of the profession at the Broad Street Theatre, Philadelphia, to take action in reference to his death. Deceased leaves a wife and two children, the oldest being a law student in Detroit. The burial took place from the Immaculate Conception Catholic Church, Baltimore, on Sunday.

—The Public Amusement bill, which has passed both houses of the Pennsylvania Legislature, and is now awaiting the Governor's signature, provides that the annual license bill for all theatres and opera houses shall be twenty-five dollars. The mayors of the several cities are empowered to annul or revoke licenses where the character of the entertainment is objectionable. This, however, can only be on the affidavit of a citizen, and managers have the right to appeal to the courts from the Mayor's decision. The second clause of the bill declares that it shall not be lawful for any female to attend among or wait upon the audience or spectators at any exhibition, performance or entertainment, or to procure, offer, furnish or distribute any description of commodities or refreshments whatsoever. The bill has been carefully drawn up, and is satisfactory to all first-class managers. It is opposed by the keepers of "dives."

—A concert for the benefit of Mme. Listner De Fere, and under the able and popular direction of Fritz Hirsch, will take place at Steinway Hall on Sunday. The following artists will appear: Remenyi, Franz Rummel, Ch. Frisch, the favorite tenor, Florence Rice-Knox, Mme. O. Gommie, Mlle. L. Auton, the pianist, and P. Juignet, together with the following members of the Aimee Opera troupe: Sara Raphael, Cecile Gregoire, Mlle. Beaudet, Mlle. Jeanne Canonne, Mlle. Elche Delorme, Emile Jutian, Emile Jouard, J. Mezieres, E. Duplan, Payard, Dupuis, Salvator, Vinchon, and other members of the company.

—Neuenhoff's orchestra of sixty distinguished musicians of the New York Philharmonic Society will assist in the performance. Directors of the orchestra: M. Almeras, Max Schwab, Mr. Duleken and Mr. Gouthier.

—Adeline Patti wants \$3,000 per night for herself and Nicolini, backed by a deposit of \$30,000, prior to her setting sail, before she agrees to undertake the proposed tour of the United States. Under these circumstances it is not likely that she will come.

THE VARIETY STAGE.

THE COMIQUE.

This is the last week of the season at the Comique, and those of our readers who have not witnessed Harrigan and Hart's most successful comic play, have now their last opportunity. The Mulligan Guard Ball has had no less than one hundred and forty representations, and it is certainly with regret that announcement of the last night will be received. Such, however, is actually the case, for the company leaves shortly to fill engagements in other cities. The new faces in the olio this week are Jeppo and Fanny Delano, the popular society sketch artists, in their refined selections; M. Fernando Fleury, the change artist, who has recently met with much success on the East side, and Mollie Wilson, a very pretty serio-comic vocalist; Ned Barry, the "old reliable," who has made hosts of friends during his engagement at the Comique, appears at every performance, as do all the old favorites in the excellent stock company. On Thursday afternoon, it will be "my turn next" for a benefit with G. W. H. Griffin, the business manager of the establishment. Mr. Griffin has been untiring in his efforts to accommodate the patrons of this theatre, discharging the duties incumbent upon him in a straightforward and courteous manner. His pluck and ability have added much to the success of the house and entitles him to a full recognition on the occasion of his benefit. Matinees Wednesday and Saturday.

THE LONDON.

This is positively the last week of Murphy's Dream, a sketch produced some months ago by John Murphy of Murphy and Mack, and George Murphy of Murphy and Shannon. The piece has enjoyed a run almost unparalleled in the annals of the variety stage, and has been received nightly with roars of laughter. It is a nonsensical piece of absurdity to speak plainly, but the acting of the principals, the ridiculous situations and the local hits with which it abounds, have certainly met with great favor. Besides this there is little to report. There is the usual strong bill for the week, the new faces being the Girard Brothers, in their grotesque songs and dances; Louis Richards, the champion Indian club swinger, who also introduces his comic act in ventriloquism; Carrie Boshell, the petite song-and-dance artist, and Lotta Grant, the favorite change artist; Sanford and Wilson appear in their sketch, I'm Here to Stop; Murphy and Morton introduce, for the first time, The Two Irish Gents and Over There in Ireland; Reynolds and Walling, the German sketch artists, appear in a new extravaganza written expressly for them, entitled Our Old Arm Chair; Murphy and Shannon, another incomparable German team, may be seen in their new sketch, called Lizzie Baume, and the versatile Irish comedians, Murphy and Mack, in their original Irish sketch, Love Under Difficulties, while Louise Montague, vocalist, sings her prettiest songs, and others "on the bill" which space will not admit of mention.

HARRY MINER'S.

Pat Rooney is the card at this popular East side resort for the week, and will doubtless succeed in creating the usual sensation. His repertoire remains the same, although "a complete change of make-up and a new list of comicalities" is given prominence below his name on the bill. He introduces among other local hits, Captain Williams' Club, Governor of Germany, and his *Pinafore* songs and stories. The favorite, Bobby Newcomb, makes his first appearance after an absence of nine months, and has scored another success in the rendition of his latest production, Courting in the Moonlight; Charles Rogers and Mattie Vickers bid farewell to the variety stage at the close of their engagement here, as it is their intention to star in a new drama, written expressly for them by Chas. Gayler. They appear in the well-worn sketch, The Debutante, in which they introduce songs, dances, impersonations, etc. Frank Bush, another strong attraction, appears in new specialties: Fannie Beane and Charles Gilday introduce a new sketch, entitled Our Pic-Nic, in which the favorite little red-head, the "vivacious Beane," is seen to splendid advantage, and Mr. Gilday is already too well known as a first-class specialist to need any further comment; the Sparks Brothers in their humorous creations; the Three Braziers may be seen in their leg mania specialty; Topack and Long have been retained, and Nelly Pieris, notwithstanding our solemn warning last week, appears in a "melange of melodies." The afterpiece this week, a production of Mr. Sheldon's, depicts some of the adventures in the career of Robert Macaire, and is presented with a powerful cast.

VOLKS GARDEN.

THE NEW YORK MIRROR.

7

Norman, and always convulse the audience with laughter. The female vocalists this week are Ada Lauer, Lou Edwards and Lottie Blanchard, all of whom must be commended; T. E. Jackson and Inez Delew, character, change and sketch artists, appear both in black and white in a neat and amusing sketch of Southern life; Clooney and Ryan, a first-class Dutch team, are meeting with great favor; T. P. Sullivan, baritone vocalist, and lastly Minnie Clyde, the sprightly "song-bird," appears in well rendered songs.

OUT OF TOWN VARIETY.

BROOKLYN.

VOLKs.—This week the proprietors celebrate the second anniversary of this theatre, and they have just cause to congratulate themselves upon their success. The following people appear: Angie Schott in her specialty, The Devil's Statue, in which she assumes four different characters; the Brennans, Mr. and Mrs. R. A.; Capt. Geo. Liable, who is announced as being the smallest comedian and vocalist living; Harry Woodson, E. D. Gooding, Prof. Parker, A. W. Sawyer, Wingfield and Gregory, Billy Barry, Jennie Satterlee, and Sallie Thayer. Next week three benefits will be given, Monday to the proprietors; Wednesday to A. C. Moreland, director of amusements, and Saturday to Billy Barry. This theatre then closes for the summer. Meanwhile extensive alterations will be made.

OLYMPIC.—This house is closed this week, and will remain so until the first week in June, when the company from Volks will occupy it and continue during the summer season. E. D. Gooding, manager of the Olympic, plays at the Volks until his theatre reopens.

PHILADELPHIA.

NEW NATIONAL.—The chief attraction this week at this theatre is Mrs. W. N. Drew in the drama of *The Octoctoron*, supported by a good company. It is drawing well. Charles Waterfield, Lynn Sisters, George Ellwood and Billy Carroll appear in the olio.

GRAND CENTRAL.—The new arrivals for the present week are Wellington Sisters, Sullivan and Curdy, Nellie Clark, Kenny and Mackin, Bella Bent, Lillian Thompson, Bella Clifton. Performance concludes with the Sultan's Harem. Busine's fair.

MILLER'S WINTER GARDEN.—Levantine and Earle, Mulligan and Morris, John Reese and Ada Mortimer, Rita Kellar, and Capt. Reid opened this theatre on Monday last for the week.

NEW AMERICAN THEATRE.—The colored Pinafore troupe has returned to this theatre for one week only, opening on Monday last to a good house. The opera is preceded each evening by the drama *Wrestling Joe*, in which W. H. Langdon appears.

CHICAGO.

MAY 18.

HAMILIN'S.—Fair attendance has been the rule here this week. Harry Thorne and Charles Christie were the principal attractions, appearing respectively as Clown and Pantaloons in *Humpty Dumpty*. Thorne is not a good clown, and Christie seems to have lost the oldunctuousness which characterized his performances at the old Adelphi. The tricks were all ancient, and the scenery dingy. The stock, supplemented by several variety people, furnished fair support. Thatcher and Hume, McAuley and Howe, and Jennie Mace, and most of last week's people, were seen in the olio. The Poacher's Doom, with George Morris as the principal dispenser of powder, opened proceedings 19th. E. T. Stetson in Neck and Neck; Jas. B. Radcliffe, Hale and West, Leon Whetton, Jennie Lindsay, and Mlle. Eugenie, 20th, Milton Nobles and co.

ADAEM.—Harry G. Richmond enjoys considerable fame as an end-man in minstrel troupes, but either as dramatist or white-face comedian he is a ghastly failure. His affair called *Tramps* last week was bad, but Our Candidate, said to be by Richmond and Von Boyle (his brother), takes the cake as one of the most villainously bad plays ever written. Richmond's comedy business is a sad sight, and Von Boyle's Chinaman, while it pleases the gallery, was very distasteful after the finished impersonation of Charley Parslow. The only members of the company who are worth noticing are Bob Harrison, Alf McDonald, and Florence Stover, a pretty actress with a voice like Laura Don's. The house will now be closed for several weeks.

ITEMS.—John Muir, treasurer of the Academy, benefits Sunday, 25th, afternoon and evening.—Alf, and Luis Wyman appear at the Academy, July 2, in the new comedy, *Yakie*, by M. Quad of the Detroit Free Press.—E. T. Stetson still hangs on to Neck and Neck. Stetson isn't bad in Richelieu and Belphegor, and ought to shelve Forster's trash and try something equal to his abilities.—May Treat, a versatile young actress, who seldom has a chance to appear, is now engaged at Hamlin's occasionally. She played Columb very prettily.—Why is J. M. Freeman of the Academy stock an actor, or rather why does he draw the salary of a utility man? Everything he does on the stage smells to heaven in its rankness.—Jas. Roche is now a fixture at Hamlin's.—Chas. Wilson, late an usher at Hooley's, is now special policeman at the Academy.—Charles A. Gardner, the Dutch comedian, has not shown up for some time at any of the variety houses. I conclude he has returned to his old occupation—that of guiding the fiery steeds of a street cat. Let us hope it is so.—Forepaugh's Circus opens 19th on Lake Front, and James Robinson's show pitches tents on Halsted street. Robinson's Circus is under the management of George W. De Haven, and will run on the low-price admission plan.

SAN FRANCISCO.

MAY 19.

BELLA UNION.—The border drama *Tragedy to Death* has made a decided hit. It is in two acts and abounds in startling situations. Rena Maeder as Mary Gibbs, has a part that gives her an opportunity to present a very striking phase of character in a most artistic manner. F. G. Maeder, as Jack Long, is fully up to the requirements of the part, while the support by the company is all that could be desired.

The olio includes the new flying trapeze act by the Vaudie Twin Sisters; the Richmond Sisters in their artistic songs and dances and change acts; John Gilbert in his comic antics; Cummings and Harrington in *Fan in a Kitchen*; Razor Mania by Charley Reed, assisted by Bree and Casselli, with many other acts, are all well received. The performance commences with the popular male and female minstrels.

ABELPHI.—The production of *Atalanta* has been received with much favor. Sarry as the King, George Atkins as the Usher, Victoria Lotus as Hippomenes and Harry Clair as Atalanta, were all in good form.

pecially the ladies) and rendered the characters with spirit and artistic talent. The minstrel first part is well selected and the ballads were admirably sung. The interlude is made up of the best acts of the really talented company, including The Happy Pair, by Waters and Kelly; Three O'clock in the Morning, by LeClair and Sarony; Dutch acts by Jeff DeAngelis; Irish vocalisms by John Dillon; Negro acts by Ford and Jones, and the Ancient Statues, all of which are well executed. Fin-Fin; or, the Loves of an Outlaw, a tale of adventure among the beauties of the Spanish coast, has been revived.

BUCKLEY'S VARIETIES.—This theatre having undergone entire renovation, re-opens to-day with a good company under the management of George Peters and Jim Honcking.

INDIANAPOLIS, IND.

CITY GARDEN.—The drama, Oliver Twist, with Mr. and Mrs. Fred Felton, Arthur Sprague and Julia Robinson in the main characters, was the leading attraction the past week. The play was well presented and admirably acted. The olio was lengthy, and was replete with neat and amusing acts. The Costellos, Jennie Ray, Morris and Fields, Emma Wells, Harry C. Stanley and James Hearne were the participants. Closing this week: the Costellos, Wiley Hamilton, Alice Morgan, Henry C. Stanley, Emma Wells and Jenny Ray. Coming the week of 19th: Kernal and Bryant, Smith and Byrne, May Vernon, and Harry Morris' drama, Leopold Strauss.

METROPOLITAN.—Reopened the past week by a variety troupe calling itself the Daisy Remington Blondes. Performance given was very light, and the patronage was thin. The vulgarisms indulged in by the end men deserve condemnation. Performers that lack ability to please, and descend to such methods to raise a laugh, should be driven from the profession. The few that deserve any notice are Ida Williams, May Marshall, Grace May, Daisy Remington and John Kelly.

LOUISVILLE, KY.

NOVELTY.—Lina Tettenborn commenced a week's engagement, 12th, playing to large houses during the engagement. She was well supported by Mose Fiske, Susie Parker, won favor by her excellent singing. John Snyder, a comedian of great merit, also met with favor. Booked 19th: Mose Fiske and Susie Parker, opera-bouffe artists, and Wm. Noon and Alice Bateman.

ITEMS.—Conly and Healy and Ella Samuels leave for New York to-morrow night, to rest for the summer.—Capt. Boyton still continues to draw immense crowds at the Zoo.—The manager of the Vine Street Opera House is going to put a patent fan in that house.—Bertie Mitchell, the great tragedian, is going to make a raid on Cincinnati next week. The Mayor has called on Gov. Bishop for troops.

GRAY to Tivoli, N. Y.; the Daytons to New Haven; Den Howe and Miss Kent to Baltimore, and Fred Warren laying off for one week.

CINCINNATI, O.

MAY 18.

COLISEUM.—The performance of to-day will close the season. For the closing bill the management offers numerous attractions in the variety line. Sunday night next the Edwards, James S. and Katie, will be tendered a complimentary benefit by their many friends. I hope to see the house packed to the doors. They deserve a "bumper." The Coliseum after to-night will be open for any combination that may desire to play there during the summer on shares.

VINE STREET OPERA HOUSE.—Business continues very good, and the performance given at present is as good a variety entertainment as we could wish to see. The enterprising managers spare neither pains nor expense in securing the best artists that the country affords. For this week, in addition to the old favorites who have been retained, will appear the boss fun-maker, Punch Walton, whose acts are all original and whose every appearance is an ovation: Jessie Forrester, who is a serio-comic singer of no mean reputation; Lottie Walton, Tillie Graham, and a host of others. For the concluding piece, The Sultan's Dream, in which will be introduced the Zig-Zag ballet. Mr. H. Wood takes charge of the stage management to-morrow night, and a decided improvement can be looked for. "We propose to keep open all summer; mark that!" says the manager to Mayor Jacobs. What's the Mayor going to do about it?

LOOKOUT OPERA HOUSE.—Robert Nickle, the prestidigitator, will be on hand this afternoon and evening. The rush to see him will, no doubt, be great. Oscar Willis, the O'Donahues, the Komeilis, Cora Vance, Dan O'Brien, the great what-is-it, and George Davenport, will appear each in his own specialty. Seidensticker's full orchestra will give a superb concert in the main building to-day, both afternoon and evening.

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PITTSBURG, PA.

WILLIAMS' ACADEMY.—The Freaks of Fortune comb, refused to pay Manager Williams a certainty, and he promptly canceled the engagement, which was to have opened to-night, 19th. The house will also remain closed next week, June 2, Richmond and Von Boyle comb.; June 9, May Fiske comb.

TIVOLI.—Wade and Maedle, George and Marie Nelson, Grace Arnold, Mlle. Annette Erwin Thomas.

ITEMS.—John Hart's Novelty comb., which played at the Academy last week, disbanded in this city. John Hart, the Parkers, and the three Rankins went to New York, and Punch Walton and Forrester to Cincinnati. —Trimble's closed.

MISCELLANEOUS.

MILWAUKEE, WIS.—Metropolitan: John Slesby has everything his own way at present, the Milwaukee Theatre having collapsed again and probably for good. A first-class troupe draws good houses. It is the usual variety business. New faces 19th: Hall and Williams, Lulu Peaks, Alice Smith, Lottie Ward, Stuart Sisters. Marsh Adams still continues as manager, and favors the audience with some of his clever sketches. Last week, the Marvin Sisters and John Taylor were quite an attraction. Departed 18th: Kennedy and Sherman, Indianapolis; Mille, Eugenia, Delta Leonard, Olive Dumont and Marvin Sisters, St. Paul, Minn.; John Taylor, unknown. From Milwaukee Theatre, 11th: Collins Brothers, Andy Morris, Ida Maussey, Chicago. Lew Benedict has gone to Chicago.

COMIQUE.—Charles Welsh in Irish business, and Manning and Drew in clog dances, composed the fresh arrivals. Closing 17th: Manning and Drew and De Alva Sisters to Terre Haute. Opening 19th: Minnie Farrell, Charles Redmond and George Blake, Cory Sisters, Harry McHale, W. A. Robinson and W. A. Greggston.

BUFFALO, N. Y.

SHELBY'S ADELPHI.—The attendance during the past week has been good, and a large house witnessed the performance of May Fiske's Blondes Monday evening of this week. In addition to her troupe, Frank Bennett, Foster and Hughes, J. W. Mack, John Harris, William Diamond, Hank Wheeler, and Sam Bayliss appear, making an unusually strong bill. For the following week the Pinafore burlesque is to be reintroduced, with Jennie Morgan, Alice Wren, Jennie Wren, Tilly Antonio, Oliver Wren and Frank Wright in the cast, with Manager Dan Shelly as the Admiral.

TOLEDO, O.

The only new arrival at the Adelphi, 12th, was Prof. J. M. Morris and his trained dogs. Jennie Hughes was heavily billed, but did not come. Closing 17th: Dave Walton, Weston and Fox, and Harry and May Gardner, to Detroit, and Prof. Morris to Grand Rapids. Opening 19th: Mlle. Fanchon's Folly troupe (fourteen people) and Delta Sheperd.

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Gaiety Theatre, Boston,
JUNE 4, 1879.

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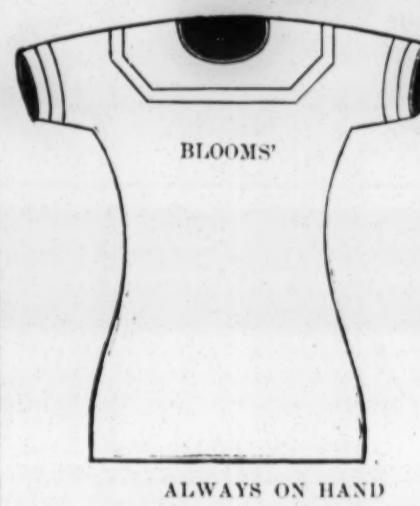
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NOTICE TO THE PROFESSION

THE FIRM HERETOFORE EXISTING AND KNOWN AS

BROWN & BARNES,

DRAMATIC AND VARIETY AGENTS, 854 BROADWAY, NEW YORK,

Is this day dissolved by expiration of co-partnership. All claims against the late firm are assumed by J. Alexander Brown, senior member, who will attend to their liquidation.

J. ALEXANDER BROWN,
JAMES A. BARNES.

CARD.

Having had offers from managers throughout the country and desiring a more active life, I have decided to retire from above firm. Managers and artists will pay all commissions due the late firm to J. Alexander Brown, late senior member, as I have no further claim upon them. Trusting that my friends will bestow their patronage so kindly accorded to me during the past two years, upon my late partner, J. Alexander Brown, I remain,

JAMES A. BARNES.

NOTICE.—I am ready to transact all business, either in Dramatic or Variety branches, and have retained Mr. Harry A. Lee, corresponding secretary, who will be associated with me in same capacity. Thanking all for patronage bestowed and trusting for continuance of same, MAY 22, 1879.

I remain, etc.,

J. ALEXANDER BROWN.

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